

THE MUSICAL COURIER

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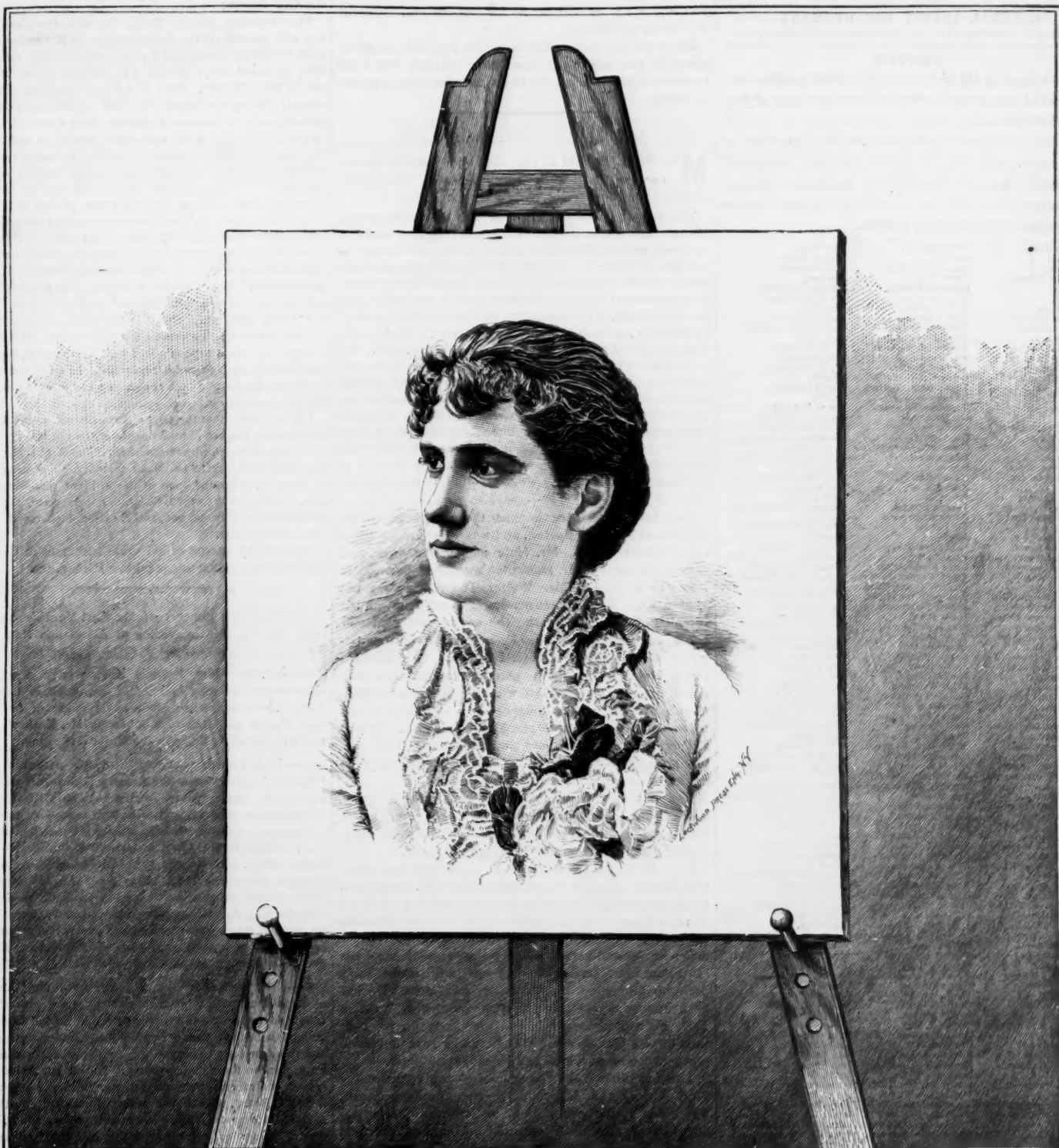
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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NEW YORK, WEDNESDAY, DECEMBER 11, 1889.

WHOLE NO. 512.



LENA LITTLE.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Campanini.

Guadagnoli.

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Dengremont.

Galassi.

Hans Balatka.

Arbuckle.

Liberti.

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Donizetti.

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Johannes Brahms.

Meyerbeer.

Moritz Moszkowski.

Anna Louise Tanner.

Filoteo Greco.

Wilhelm Junck.

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Georges Bizet.

John A. Broekhoven.

Edgar H. Sherwood.

Ponchielli.

Edith Edwards.

Carrie Hun-King.

Pauline L'Allemand.

Verdi.

Hector Berlioz Monument.

Haydn Monument.

Johann Svendsen.

Anton Dvorak.

Saint-Saens.

Pablo de Sarasate.

Jules Jordan.

Albert R. Parsons.

Therese Herbert-Foerster.

GIULIO RICORDI, the well-known Milan publisher, has sent a card to all the musical papers thanking them in the name of Verdi for the many expressions of kindness called forth by his recent artistic jubilee.

THE fools are not all dead yet, and a good vigorous fool killer is just now badly wanted in Bordeaux, France. It appears that a representation of "Lohengrin" was intended at the Grand Theatre, but some anti-Wagner lunatics hearing of it prepared for a series of hostile demonstrations, and the artists of the company were forced to renounce their project.

THE Queen of Italy, who is an excellent musician, while in Venice last summer visited the great library of Saint Marc's, and discovering that it contained numerous rare MSS. by such early Italian masters as Stradella, Clari, Monteverde and others, gave orders to have them published at her expense, as they would do the world more good than by idly reposing under a glass case.

Her wishes will be fulfilled, as the president of the Academy of Saint Cecile has commissioned Messrs. Cesare Pollini and T. Wiel to choose such of these precious MSS. as will be fit for publication. Ricordi will be the publisher.

Consequently the richness of the find will soon be given to the world and the Queen of Italy will have rendered a valuable service to art, besides doing a graceful thing.

MR. HALE ON MR. DAMROSCH.

MR. PHILIP HALE, the able and vigorous music critic of the Boston "Home Journal," holds forth as follows in the issue of November 30:

The orchestra was conducted by Mr. Walter Damrosch. He took the tempo of the "Lohengrin" prelude absurdly slow, and he seemed unable to impart his ideas of its interpretation to the men; nor were his ideas, judging from the manner in which he brandished his arms, of any musical value. In the orchestral accompaniments he seemed bewildered, and perhaps amazed, at the work of the soloists; he followed them reverentially, generally keeping in their rear. Indeed, both Sarasate and d'Albert were obliged to watch him closely. He is unfortunate in his mannerisms; his movements, though interesting from a calisthenic point of view, are neither graceful nor efficacious. As he does not seem to possess any of the qualifications which have hitherto been regarded as the necessary equipment of a man who directs either in the concert hall or opera house, it is difficult to see why Mr. Damrosch has gained the position he is said to hold in New York; it is not improbable that he owes his good fortune to the respect in which his late father was held.

The concert that occasioned these remarks of Mr. Hale's was given in Boston, and was of course a Sarasate-d'Albert affair. Mr. Hale makes one error, and that is in placing Mr. Damrosch's musical position in New York high. Mr. Walter Damrosch does not hold a high position musically in New York, and it is solely because he is the son of his father that he holds any position at all. It is time all sentimentality should be dropped. Mr. Damrosch is a talented young man, an excellent piano accompanist, a nice young man, a great favorite with the ladies, a millionaire's protégé, and is affianced to a daughter of our respected Secretary of State, Mr. J. G. Blaine. This is all very well, but it should not, and in fact does not, blind people to the fact that Mr. Walter Damrosch is not a good conductor—in fact, is a poor one.

The Sarasate-d'Albert concert has revealed him in the painful light of a novice who vainly struggled to follow these soloists, taking his cues in the most blundering manner and muddling things generally.

THE MUSICAL COURIER in its criticisms has never manifested a particle of animus toward Mr. Damrosch, being always glad to praise what was really good in his work and never for a moment criticised his laudable intentions in regard to the furtherance of the Wagner cult; but — and here is where we separate sense from sentiment, Mr. Damrosch has not fulfilled the early promises he made while his father was alive. He has been spoiled by petting; he is surrounded by a set of flatterers who hope to ride into prosperity on his coat tails or else pick up some of the crumbs that fall from plutocratic and perhaps even Presidential tables.

This has blinded the young man to the value of the kind of work that is conducive to genuine progress, hence his feeble conducting, his conventional utterances in magazines, his continual posing, and the final result is that his orchestra pay little attention to him, and his work is hopelessly commonplace. We dislike seeing a young man who had a career before him ruining it all by inaction—mental, we mean—for he does

routine work enough to make him a better conductor. It is all very well, Mr. Damrosch, to deliver lectures, play the piano, conduct oratorio and symphony societies, but remember that you are in reality "a Jack of all trades and master of none." You lack concentration and your work is thoroughly mediocre.

Mr. Hale was fearless enough to say this, and it would be better for the advancement of the cause of local art if the critics of our dailies had the courage to follow Mr. Hale's example.

We have always done so and shall continue to do so, independent of patronage or the remarks of know nothing contemporaries, who after reading the above will probably rush into a two column defense of Mr. Damrosch.

Mr. Damrosch needs no defense; all he needs is to conduct better, or else let somebody take his place who does. That is all there is to the matter.

TERESA CARREÑO.

THE following is from the pen of the well-known Berlin critic, Mr. Otto Lessmann, and will be extremely interesting to admirers of our gifted countrywoman, Teresa Carreño, who is winning fresh laurels in the Old World:

The American pianist Teresa Carreño, who gave a concert with orchestra in the Singakademie on November 18, may pride herself on having had a great, overpowering success. I have not heard for a long time a pianist who has so fascinated me as Mrs. Carreño. Here is for once an independent personality among the many mediocre figures who people the great highway of customary pianism. With a perfect, dazzling technical dexterity, a strength which would be sufficient for two pianists, and an uncommonly strongly marked feeling for rhythm, Mrs. Carreño combines a mental freedom and independence of comprehension which raise her far above the region of mere pianists into the realm of true art. Everything about this lady's performance is carried out on a grand scale, and on that account I imagine that many a listener may be repelled by the power of this presence, which has nothing feminine about it, but at the same time also nothing unbeautiful or unnatural. Mrs. Carreño compares with pianists of ordinary calibre just as a "Brünnhilde" would with a well brought up "bread and butter miss" of our time, and if this divine Wish-maiden stirs comfortable Philistinism into something of a tumult by the overpowering fire of her passion, the cry of distress from endangered decorum may be quite in order, but it will do no harm to the conquering and artistic abandon of her powerful nature.

I do not doubt that the critical plummet will sound inequalities in many respects, but I openly confess that it is impossible for me to weigh with the coolness of a scientist the for and against in reference to particular tempos or a possible excess in strength, under the spell of the brilliant renderings which Mrs. Carreño gave to the Grieg A minor concerto, the etudes symphoniques of Schumann, and E major polonaise of Weber, arranged by Liszt.

Carreño, by reason of her great successes in Germany, has been compelled to cancel her Paris dates.

—The fifth concert of Mr. Carl Venth's orchestra takes place to-morrow evening at Association Hall, Brooklyn.

—Mr. and Mrs. Francis Korbay gave a song and piano recital Tuesday evening of last week at Chickering Hall. The program was made up of music of the middle ages, French and Italian, and, barring Mr. Korbay's vibrato and Mrs. Korbay's slips of technic, was interesting.

—Last Tuesday evening Flotow's perennial opera, "Martha," was given at the Amberg Theatre before a large audience of our German fellow citizens. Miss Riegl sang the title rôle with good musical taste, but, as we said before, her voice is worn and there is very little of it left in the high register. Miss Bohner was an everyday "Nancy," with a clumsy voice. The new tenor, Mr. Nicolai Gorsky, has a pleasant tenor (not baritone, as the "Herald" says) voice, whose natural range and with it its sympathetic quality cease with the high A. His delivery is weakly and amateurish and his general interpretation lacking in energy. The rest of the cast all tried to do their level best, which unfortunately, however, is not saying that they did well.

—Over a hundred musicians, embracing members of the various musical unions of this city, have formed "The Independent Musical Club of the City New York." The various unions are in the nature of beneficial and trade organizations, and this new body is formed for the purpose of securing better protection through legislation. It was suggested by the recent controversy over the attempt to silence street bands. John W. Beard, who argued before the Board of Aldermen against the proposed repeal of the street band ordinance, is president of the new organization and Jacob L. Bowland secretary.

The aims of the organization are to further the interests of American musicians and to assist in the election of such candidates for public office as will aid the members in their endeavors.



THE RACONTEUR

HE does not wear a wig.

Who? Why, Sarasate, of course.

I hinted some time ago that he did, but I have been convinced by more than ocular evidence. I have felt with my fingers, and I know it is all his own hair, and a nice head of hair it is, too. I know all my fair readers will be gratified on reading this.

By the way, Berthe Marx does not look unlike Sarasate, particularly her hair and forehead. She is a stunning accompanist, but I am told that it cost many wet eyes before she satisfied the imperious and exacting little virtuoso.

He is the rage just at present, and his pictures have a larger sale than d'Albert's, naturally enough, for he is better looking, and then, too, d'Albert, though married, is a vegetarian.

D'Albert is crazy on the Jaeger system of wool. He wears wool night and day and would eat it if it were edible. He also loves apples—he also plays the piano; but still, wool and apples won't make a pianist, so, young people, it will be useless to make raids on apple stands and Jaeger underclothing in the hope of improving your technic. Talent and hard work are better than either.

Sarasate's hair is real, but d'Albert wears hairpins—so I was told by a lady who sat very close to him the other night and saw his hair pinned back by hairpins, for safety, probably.

Scene—Enter policeman.

"Have you permission to play in front of this house?"

Street Violinist—"No."

Policeman—"Then you will have to accompany me."

S. V.—"All right; what shall it be, 'McGinty' or 'Where Did You Get That'—Oh! that club. Wow!"

Exit P. and V., with a cracked skull.

Few people who look at the man who so quietly and unostentatiously accompanies Sarasate realize that to Mr. Otto Goldschmidt, the gentleman in question, Sarasate owes much of his business success. He met Sarasate years ago and by his skillful management the little violinist is where he is to-day, for Goldschmidt is clever and even takes care of Sarasate's money, who has, as have all great artists, a weakness for hunting the tiger in his native jungle.

They say that when he was quite a lad and a pupil of Alard at the Paris Conservatory he emptied a pitcher of water over a passer-by. It turned out to be a rich individual, who came to the conservatory and vigorously protested against such treatment. He even saw Alard and asked for the little Spanish lad's dismissal. Alard begged for the boy, and told the besprinkled gentleman that the offender was a protégé of the Queen of Spain, and a great talent to boot. With the latter expression the gentleman probably concurred most heartily.

At all events he heard the little Pablo play, and was so enchanted with him that he adopted him, and after his death the violinist inherited a handsome sum of money and a handsome house. This may or may not be true. Certes, he owns a lovely house in Paris, where he entertains on a large scale.

They are beginning to kick about Nikisch in Boston, one paper complaining about his manner of holding his arms akimbo and other nonsensical stuff. Verily it is difficult to please people.

Friend Ansoerge has a little musical sketch in the Christmas number of De Grimm's "Etelka Fashion Album." It is built on the theme C, D, E, G, and is dedicated to Mrs. C. de Grimm. Schumannish, but clever.

Patti is *arreve*, with her new hair, and the musical world is convulsed. We will have to wait until next March

before we discover if this capillary change will affect her cavatinas (to quote Mr. Nym Crinkle).

I was very much pleased with the sympathetic review by Edgar Levey in last week's "Home Journal" on the "Journal of Marie Bashkirtseff."

It had just the right touch.

Kicking still at the Metropolitan, or as the "Herald" reporter puts it, "Sighs from Seidl's Pit," which is a vague way of putting it, not to say rather personal in regard to Mr. Seidl's size.

Kicking still at Amberg's. Donita was late at a Sunday night concert and was told by Gustav Amelsberchen, Esq., to go sell peanuts on Fourteenth-st. Hence the row.

Streitman emphatically denies all rumours about having made love to a lady of the troupe with an English name although of Oriental birth.

Tamagno is also here, and so is my old friend Arditi il Bacio. May time kiss his locks for many opera seasons ere he joins the great majority.

Rosa Linde has left the Levy Concert Company. Cause—the mighty blower of brass wouldn't allow her any encores, nor, in fact, any of the troupe.

According to the "Herald" last week Mrs. Conrad Ansoerge played a piano solo. Congratulations, Conrad, who is the happy lady?

A reaction from the juvenile prodigies of the present. We may soon expect to see such notices as these: "Emil Donnerwetter, the celebrated aged phenomenon, will soon be heard in concert in this country. Although nearly a hundred and fifty years old, Mr. Donnerwetter plays 'The Maiden's Prayer' with his aged thumbs on the piano, and he is the reigning sensation. Old Caspar Wienerwurst, the celebrated Berlin prodigy, is expected to make an American tour next year. He is over one hundred and sixty years old, but he plays the piano with his teeth as well as he did ten years ago. Old Casper has a brilliant future behind him. The latest child phenomenon (second childhood) on the American stage is antique Walker Trock, the 125 year old actor, who has made a sensation as 'Great-grandfather Fauntleroy,' which he plays real cute. Ladies should bring their grandpas to the matinees."

Lucca recently gave a concert in Warsaw, and her singing so pleased a local critic that he had his criticism printed in golden tinted letters. What would he write with if he attended a Carri concert?

I was amused but also edified by reading on the back of the programs at one of Bob Thallon's musicales, "Please don't talk while the music is going on."

That's what I call common sense!

The German papers say that Anton Schott is a great pisciculturist. He certainly fished successfully in American operatic waters.

Going to the Metropolitan to-morrow night?

The Sarasate-d'Albert Concert.

AFTER a very sleepy performance of the introduction to the third act of the "Meistersinger" by a somnolent orchestra, under Walter Damrosch, last Thursday evening, at the Metropolitan Opera House, Eugen d'Albert gave a brilliant and powerful interpretation of Rubinstein's seldom heard E flat piano concerto. According to Mr. Von Sachs, the always reliable critic of the "Commercial Advertiser," this work was first played here by Madeline Schiller some years ago. It hardly can be called a grateful composition for the soloist, as its symphonic character precludes much display in the virtuoso sense, although tremendously difficult and requiring great force and sustained vigor.

Mr. d'Albert was fully equal to the task, however, and he never flagged for a moment; indeed it was his mental and physical intensity that carried the work to a successful conclusion. This was particularly noticeable in the final allegro.

In his solos Mr. d'Albert did not disappoint the expectations of the house. He first gave the familiar D flat nocturne in anything but a poetical manner, sonority and carefully thought effects predominating. Then the famous "Winter Wind" etude from Chopin's op. 25, No. 11 A minor. This was taken at a surprising tempo, but was rhythmically and technically remarkable.

For a Grieg albumblatt the pianist substituted (possibly on purpose?) the G major barcarolle of Rubinstein, which he played in a delicious way. The Hungarian Gypsy dances of Carl Tausig are veritable finger taxers, but, barring some

blurred pedalling, d'Albert played them magnificently. For encore he responded with the Liszt A flat impromptu valse.

Sarasate gave us, for the first time, Mr. A. C. Mackenzie's suite for violin, written expressly for the Leeds Musical Festival of 1887. We published last week the London "Figaro's" account of the composition, which is clever enough and difficult enough to make it more interesting.

It is in F major and consists of three movements, the first being a rhapsody strongly Scotch in its coloring; the caprice with its difficult variations, and a dance for the finale which is not particularly noteworthy. The orchestral part is well scored and was better played than the accompaniment to the Rubinstein number.

Sarasate, despite his evident predilection for playing sharp in his intonation, conquered easily the technical rocks (unnecessarily, it seems to us) that were strewn in his path. He played his own "Faust" fantasia, which as a composition ranks far below Wieniawski's, and a mazurka by the latter master, and also Bazzini's "Ronde des Lutins." He, as well as d'Albert, had an overwhelming reception, but it was so prolonged after the violinist's last encore that the conductor was forced to proceed with the Saint-Saëns "Danse Macabre," and not until near the middle of it was the orchestra heard, which, after all, is not greatly to be deplored. To-morrow evening d'Albert will play his own concerto in B minor and conduct, for the first time in America, his own overture, "Esther." Sarasate will play the "Liebesfee," by Raff, and "Airs Russes," by Wieniawski.

The Philharmonic Society.

THE second concert of the Philharmonic Society at the Metropolitan Opera House last Saturday night, preceded by the usual rehearsal on the previous afternoon (both of which were of course attended by large, representative and fashionable audiences), brought the following well chosen program, which, though entirely devoid of any novelty, proved, nevertheless, highly interesting:

Vorspiel, "Die Meistersinger" Wagner
 Recitative and aria from "Euryanthe" Weber
 Emil Fischer.
 Overture, "Melusine" Mendelssohn
 "Nachtstück" Schubert
 "Mein!" Schubert
 Emil Fischer.
 Symphony No. 9, in C major Schubert

The orchestra was in magnificent trim, and a more careful, well shaded and minutely worked out in detail performance of Schubert's greatest and immortal work we never had the good luck to hear. Mr. Thomas, as usual with him, left out all repetitions, even the most customary ones in the scherzo, thus depriving the work of some of that "divine length" so admired by Schumann, but so strongly berated by others. Moreover, Mr. Thomas this time hit the tempo of the heavenly beautiful A minor slow movement correctly, as he did not take it in the hurried march tempo of which we used to complain on former occasions.

The performance of the Mendelssohn overture was as polished as this classic work itself and the "Meistersinger" vorspiel was played with unusual spirit, and yet with great breadth and dignity and, above all, with a sonority and body of sound that did justice to Wagner's magnificent orchestration.

To Emil Fischer's first selection, the highly dramatic aria, "Wo berg'ich mich," from "Euryanthe," the same remark applies which we used last week in connection with Lilli Lehmann and Reichmann's concert selections. Why will operatic artists persist in singing in concert excerpts from operas in which the public will hear them to better advantage, when concert arias exist in abundance; when, moreover, the music itself suffers by being deprived of its artistic accessories?

Mr. Fischer sang well, as usual, although his voice does no longer suffice for the dramatic climax in the aria. "Zertrümm're, Zertrümm're, du schönes Bild," which was drowned by the orchestra. His delivery of Schubert's fine song, "Nachtstück," was noble and beautiful, while the gem from the "Müllerlieder" was vocally and in point of musical interpretation far less satisfactory.

As usual, however, our favorite basso greatly pleased the audience, and he had to accede to the demand for an encore, for which he chose Ries' song "Es muss was Wunderbares sein."

Arthur Mees accompanied the "Lieder" with a good deal of taste and musicianly feeling.

....G. Monod, writing to the Paris paper "Le Matin," as an intimate friend of the Wagner family, declares the truth to be that Siegfried Wagner is to study music at the Raff Conservatorium for one year in order to learn enough to assist his mother in the management of the Bayreuth Theatre, and that after that he will study for the profession of an architect, a branch of art for which he is considered to display much talent.

....Pollini, the enterprising manager, is arranging for next fall a series of eight concerts, to be given at Hamburg, and each two of which are to be conducted by the following great and renowned conductors: Director Wilhelm Jahn and Hans Richter, of Vienna; Hermann Levy, of Munich, and Felix Mottl, of Carlsruhe.

PERSONALS.

LENA LITTLE ARRIVES.—Lena Little, the well-known American contralto, who has been achieving vocal honors in England, arrived last Thursday on the Teutonic. Miss Little will sing next Saturday evening at the Symphony Society Concert.

A GREAT CHOPIN TEACHER.—We recently had the pleasure of receiving a card from the *doyen* of Parisian pianists, Georges Mathias, a genuine pupil of Chopin and at one time a professor of the conservatory. Mr. Mathias' Paris address is 78 Rue Lafayette.

MRS. THURBER AND LINCOLN HALL.—Lincoln Hall, the future hall for musical entertainments in Washington, is nearing completion, and Mrs. Thurber, who reached here from that city on Saturday afternoon, will have a hand in the opening. The following interview published in the Washington "Star" will be interesting reading:

This morning a "Star" reporter called on Mrs. Thurber at the Shoreham to ascertain what further plans had been made for the concert. In answer to his questions Mrs. Thurber said: "A number of leading artists have promised to lend their assistance for the 20th of this month. As they are all busy people the concert will have to take place on that date, and so I hope the directors of the hall will hasten the completion of the building as rapidly as possible. The list of artists for the concert is, I think, a really remarkable one. First there is the Boston Symphony Orchestra, whose famous leader, Mr. Nikisch, will make his Washington debut; Mr. Theophile Manoury, who will make his first American appearance; Rafael Joseffy, Miss Margulies, Mr. Leopold Lichtenberg, the great violinist, and Mr. Victor Herbert, the leading 'cello virtuoso in this country." Mrs. Thurber said that Joseffy was the only one on the list who had not been heard from accepting the invitation to take part in the performance, but that she felt sure his answer would be favorable. Miss Marie Decca has also been asked to take part and will in all probability do so. Mrs. Thurber said: "I have met Miss Decca and suggested to her that she should sing the duet from 'Hamlet' with Mr. Manoury. She seemed very much pleased and accepted at once. Mr. Manoury is the most famous 'Hamlet' in the world, and the Washington 'Ophelia' will be well supported. She will also sing a solo. I am sure that with a favorable opportunity Miss Decca will make a great success in the musical profession. Miss Adèle Margulies, who is a professor in the National Conservatory and a distinguished pianist, will make her Washington debut, probably in a duo with Joseffy. I have suggested to Mr. Nikisch that the Symphony Orchestra should open the program with the overture of 'Egmont' from Beethoven, and this they will probably do."

HENRY WEIL RETURNS.—Among the arrivals by the steamship Werra from Bremen last week was the promising young pianist, Henry Weil, who did credit to his native city at Cologne, Germany, last spring, by carrying off the first prize at the Conservatory of Music. Mr. Weil has returned to this city in consequence of the death of his mother, which occurred on November 7.

A SAMPLE PROGRAM.—The following is the interesting program of a piano recital recently played by Professor Barth, of the Hochschule, at Berlin:

Concert allegro, op. 46.....Chopin
Concert study in E major, op. 29.....Rudolf
Paganini variations, op. 35.....Brahms
Impromptu, op. 90, No. 3.....Schubert
"Characterstuck," op. 7, No. 7.....Mendelssohn
"Don Juan" duet, op. 58.....Herzogenberg
Barcarolle, op. 60.....Chopin
Appassionata sonata, op. 57.....Beethoven

NILSSON'S NIECE.—A Miss Carlotta Johansson, a niece of Christine Nilsson (a daughter of the prima donna's sister), is said to have a remarkably fine soprano voice and has been sent to Christiania to finish her studies in singing.

PECSHAI A PRODIGY.—A new infant prodigy of nine, named Louis Pecshai, is announced at Pesh. He is a pupil of the famous musician Eugène Hubay, for violin, and of Beliczai for composition.

THE HENSCHELS IN ITALY.—Mr. and Mrs. Henschel intend this month to give six vocal recitals in Italy. They will no doubt be vastly appreciated in the land of song.

DEATH OF MRS. BEVIGNANI.—The sudden death is announced of Mrs. Maria Bevignani, wife of the popular composer, and elder niece of Titiens.

LALO'S NEW CONCERTO.—Mr. Lalo has just finished a new piano concerto, which will be performed at the Paris Châtelet concerts, under Colonne, on the 1st prox.

GERSTER IN GERMANY.—Etelka Gerster is concertizing in Germany. She opened her tournee in Cassel on the 13th ult. with quite some success. Her assistants are Miss Lucy Campbell, violoncellist, and Percy Sherwood, pianist.

ANENT THE VERDI JUBILEE.—Verdi celebrated his golden wedding to Art on last Sunday a fortnight ago, that day being the fiftieth anniversary of the production at the Scala, Milan, of his first opera, "Oberto, Conte di San Bonifacio." The work, originally written some four years previously at the request of the conductor Masini for the Teatro Filodrammatico, had long waited for a hearing, and after its first performance it was purchased by the elder Ricordi for the moderate sum of \$370. It was, however, not until the production of "I Lombardi" in 1843 that Verdi even began to be famous, and his celebrity did not reach its height until the production at Venice in 1851 of "Rigoletto." "Trova-tore" and "Traviata" speedily followed, and his next greatest success was achieved with "Aida." Verdi has recently been entertaining at his country house the librettist and composer, Bolto, and extraordinary reports have been current, and have indeed been referred to in the Milan "Trovatore," of the alleged conversations between this gifted couple. It

has been said, on the one hand, that Verdi is contemplating the composition of a new work on the subject of "Romeo and Juliet," and, on the other, that his tastes lie in the direction of comic opera and the story of "Don Quixote." The fact of the matter, however, appears to be that Bolto's visit to Verdi was one purely of friendship, and had no sort of connection with any new or projected opera.

HE STILL SINGS.—We just learn that our old friend the tenor, William Candidus, has broken his self imposed promise of eternal retirement from the operatic stage, and has renewed his former contract with the Frankfort Opera House.

STRIIT HIS SUCCESSOR.—Adalbert Stritt, the tenor of the Hamburg opera house, also pleasantly remembered in New York, has been chosen the successor of Gutehus for the Dresden Royal Opera House. Gutehus, as we reported some time ago, is engaged for the Berlin Royal Opera.

SAINT-SAËNS IN PARIS.—Camille Saint-Saëns, who has been spending some time in Malaga, will return to Paris this month to finish his new opera, "Benvenuto," for the Paris Grand Opera.

NEVADA IN THE NETHERLANDS.—Emma Nevada recently appeared in grand opera at the Hague, to the great delight of the Netherlands. Her greatest successes have been achieved in "Lakmé," "Mignon" and "Il Barbiere." She is now in Madrid.

HOME NEWS.

—The first concert of the Nikisch orchestra takes place next Tuesday evening at Steinway Hall.

—Mr. Louis Lombard, director of the Utica Conservatory of Music, was in town for several days last week.

—James H. Howe, the musical director of the De Pauw University, of Greencastle, Ind., was a caller last week.

—The Rubinstein Club, Mr. W. R. Chapman director, gives its first concert of the season to-morrow evening at Chickering Hall.

—The Schubert Vocal Society, of Newark, N. J., gave a grand concert last Wednesday evening, under the direction of Louis A. Russell.

—The Musurgia, under the conductorship of Mr. W. R. Chapman, gave its first private concert of the season last Thursday evening at Chickering Hall.

—It now appears that the Aronsons will not bring out Gilbert and Sullivan's new opera, "The Gondoliers," which was successfully produced in London last Saturday night.

—The Composers' Club gave a Mozart evening at the Mendelssohn Glee Club rooms last Saturday evening, and also tendered a reception to their new president, Mr. Edmund C. Stanton.

—Mr. Frank L. Eyer, assisted by Miss Ella Bruman and W. L. Blumenschein, as accompanist, gave a piano recital at Dayton, Ohio, last Thursday evening, and gave the following program:

Prelude and Fugue, No. 9.....Bach
"Beautiful Evening Star".....Wagner-Liszt
Etude No. 12, op. 10, C minor.....Chopin
Etude No. 5, op. 20, G flat major.....Chopin

Mr. Eyer.
Aria from "Herodiade".....Massenet

Miss Brusman.

"At Evening".....Schumann

"Ill Humor".....Schumann

"Why?".....Schumann

"Soaring".....Schumann

Mr. Eyer.

"From an Old Garden" (five songs).....MacDowell

Miss Brusman.

Serenade and allegro gioioso.....Mendelssohn

Mr. Eyer.

—The Lawtons gave the following program at their oratorio recital last evening, at the Park Avenue M. E. Church:

"Love Divine".....Stainer

Mr. and Mrs. Lawton.

"Comfort Ye".....Händel

"Every Valley".....Händel

Mr. Lawton.

"I Will Extol Thee".....Costa

Mrs. Beebe.

"Scherzino".....Moskowski

Mazurka.....Godard

Miss Toms.

"Ye Gay and Painted Fair," "Seasons".....Haydn

Mr. and Mrs. Lawton.

"Lost Chord".....Sullivan

Mr. Lawton.

"Consider the Lilies".....Toplioff

Mrs. Beebe.

Value impromptu.....Raff

Miss Toms.

Recitation and aria, "Judas Maccabeus".....Händel

Mr. Lawton.

"Rejoice Greatly," "Messiah".....Händel

Mrs. Beebe.

"I Will Magnify Thee".....Rosenthal

Mr. and Mrs. Lawton.

—The Amphion Society, of Brooklyn, gives a concert on December 16; the Brooklyn Choral Society gives a concert on December 17, and the Cecilia, of Brooklyn, gives

a concert on December 19. All these societies are under the direction of Mr. C. Mortimer Wiske.

—Mr. Johannes Wolfram, owing to illness, has been compelled to turn the management of Nealy Stevens, the pianist, over to Messrs. Gould & Wooley, of the Philadelphia "Music Journal."

—Mr. Rafael Joseffy will be the soloist of the Brooklyn Philharmonic Concert, which takes place next Saturday evening, preceded by the usual rehearsal Friday afternoon. Mr. Joseffy will play Liszt's A major concerto.

The Beethoven Concert.

THE grand concert, the gross proceeds of which are to go to the fund to preserve Beethoven's birthplace at Bonn, will be given at Steinway Hall next Sunday evening. The following is the Beethoven program to be performed under Theodore Thomas' direction:

Overture to Goethe's "Egmont."
Choruses—*a*, "Die Himmel rühmen."
b, "Vesper."
Song, "Adelaide."
Violoncello solo, Adagio from the music to "Prometheus."
Scene and air from "Fidelio" ("Abscheulicher").
Chorus of prisoners, from "Fidelio."
Symphony in C minor, No. 5.

The following artists have volunteered their services: Theodore Thomas, conductor; Lilli Lehmann-Kalisch, Paul Kalisch, Victor Herbert, the male chorus of the German Liederkrantz and the members of the Philharmonic Society, the Thomas Orchestra and the Metropolitan Opera House orchestra, forming a body of 122 musicians, of which the following is a complete list of names:

FIRST VIOLINS.		
R. Arnold,	Ph. Faerber,	S. Deutsch,
E. Bauer,	R. Klugescheid,	G. Esigke,
F. Wilczek,	F. Frank,	Ch. Hildebrandt,
F. Herrmann,	F. Schade,	F. Kaltenborn,
S. Laendner,	A. Bernstein,	H. Joubert,
W. Kollmer,	G. Boehm,	A. Seifert,
Th. John,	H. Keller,	A. Oestreich.
C. Hauser,	P. Gähler,	
SECOND VIOLINS.		
H. Grupe,	E. Jordan,	A. Rothmeyer,
J. Kietzel,	H. Hellwig,	Fr. Dietz, Jr.,
L. Kester,	H. Schreiber,	A. Amohain,
B. Herrmann,	F. Saip,	J. Siemers,
L. Gotterdamm,	J. Chlupsa,	Ch. Leifels,
E. Toepfer,	Ph. Herfort,	P. Grunert,
O. Schreiner,	H. Boewig,	A. Zeiss,
A. Rubel,	E. Hoernig,	G. Habes.
VIOLAS.		
M. Schwarz,	W. La Croix,	E. Loebmann,
J. Risch,	W. Dietrich,	J. Eller,
J. Laendner,	G. Wiegand,	Th. Jacoby,
A. Lilienthal,	R. Ringk,	R. Schnelliger,
J. Meigross,	P. Alceve,	C. Brosche.
H. Schmuhl,	G. Meyer,	
VIOLONCELLOS.		
V. Herbert,	H. Sachleben,	H. Schroeder,
A. Hartdegen,	A. Hoch,	H. Jaeger,
W. Müller,	H. Knoop,	W. Hildebrandt,
C. Herrmann,	A. Windisch,	R. Reitz,
E. Reineccius,	F. Burkhardt,	F. Bergner,
P. Egner,	N. Zedder,	
BASSES.		
Ch. Uthoff,	H. Straubel,	M. Beier,
G. Kissenberth,	A. Kalkhoff,	W. Welgin,
W. Lowack,	C. Preusser,	A. Eim,
L. Manoly,	F. Leifels,	R. Boechel.
F. Burkhardt,	L. Hausknecht,	
HARP.		
Miss A. Winch.		
FLUTES.		
O. Oesterle,	F. Rietzel,	Ch. Schaefer.
OBOES.		
A. Trepte,	B. Schoenheinz,	
CLARINETS.		
J. Schreurs,	R. Kohl,	
BASSOONS.		
R. Reuter,	A. Sohst,	R. Pischel.
L. Friedrich,		
HORNS.		
A. Hackebarth,	W. Rittmeyer,	M. Niebling.
A. Schütz,		
CORNETS.		
F. Dietz,	F. Dietz, Jr.,	C. Sohst.
TROMBONES.		
E. Stolz,	C. Weinberger,	T. Letsch.
TUBA.		
J. Helleberg,	W. Lcwe,	A. Rubel.
SMALL DRUM.		
E. Jordan.		CYMBALS.
		H. Hagen.

A new number of the London Wagnerian organ, "The Meister," has been issued, and forms a worthy finale to the volume. Opening with a cleverly conceived article on "The Bayreuth Hush," it contains the conclusion of Mr. Dowdeswell's admirable articles on Schopenhauer, and the fourth chapter of Mr. W. C. Ward's exposition of the "Nibelungenlied," dealing now with the "Götterdämmerung." The chapter is in every way equal to those that have preceded it, and we can safely recommend Mr. Ward's lucid and penetrating essays to all who desire information as to the significance of the great tetralogy. The number contains also the fourth part of the editor's excellent translation of "Religion and Art."

American Opera.

BY the familiar expression "American opera" the idea usually conveyed is nothing more nor less than the production of lyric dramas in the English language within the limits of the United States, it being taken for granted that these works are of German, Italian, French or English origin. The meaning I wish for the present to attach to the title is, in some respects, just the reverse of this, namely: German, Italian, French or English operas—that is, as far as school of composition is concerned—composed by residents of this country, and therefore geographically entitled to the generic term, American opera.

The public has from time to time expressed a desire to hear what our native composers can do in the way of operatic work and there have been quite a number of efforts on the part of the latter to gratify this longing. In spite of this desire for home made opera, however, the public has done little or nothing to prepare the American composer for stage work or to place him in such a position that he can have some reasonable hope of succeeding in his undertaking.

Of course, no amount of congenial surroundings nor plentitude of auspicious circumstances will be of any assistance to a man if his themes be uninteresting or his harmonies dry, but, as this goes without saying, let us consider the relative prospects of an American and German composer, presupposing an equal amount of ability in each—an amount sufficient to pass through the ordeal necessary to win the approbation of an intelligent manager.

It is a well-known fact that there have been composers who have made their names immortal through orchestral and choral works, who yet failed, in writing for the stage, to impress the general public with their adaptability for dramatic work composition. That all, or at any rate most musicians, should feel a great desire to try their hand at this most attractive art form is but natural, for it affords a field in which the imagination may luxuriate in the multitudinous possibilities of modern harmony, thematic development and instrumentation.

Having mastered the intricacies of musical theory by degrees the mistake is sometimes made of skipping the *Vorschule* of stage technic—the five finger exercises, so to speak. This error, often the result of the force of circumstances, has a parallel in the efforts of some of the poets and novelists who often struggle in vain with the dramatization of their own works. Making due allowances for special adaptability for certain branches and corresponding shortcomings in the requirements for others, it is evident that a special training is needed for stage authorship and composition for the theatre. If German poets and composers have felt the lack thereof, how much more will this be missed in America, where there is so little opportunity for preparation of this kind?

A highly accomplished and candid physician of this city once told me confidentially that the medical profession considers no student fully fledged until he has killed three patients. If the disciples of Æsculapius realize the value of opportunities for experimenting, the followers of Apollo are none the less aware of the necessities of similar experience. Von Weber knew whereof he affirmed when he told Schubert first operas, like first puppies, should be drowned. It occurs to me that if this really be the case, and judging from the history of the great writers of lyric dramatic works there is much truth in the remark—it seems as though, in the interest of humanity, the little dogs should not be allowed to grow to be too large—it would hurt more, and then they would also be more difficult to manage.

In this respect the German composer has opportunities which as yet do not exist in this country outside of San Francisco. There are upward of one hundred and sixty theatres and opera houses in Germany where plays and operas may be "tried on" in order to get the effect. Not a week passes but the papers bring the intelligence of the performance of a novelty in the form of a play or opera—perhaps an operetta or a *Singspiel*.

Unfortunately for the indigenous opera producer he has no opportunity of bringing his work before the public, even experimentally, excepting at the Tivoli Opera House in San Francisco, unless a company, backed with a well to do manager, can be beguiled into taking an interest in it. This, by the way, applies to comic opera only. As for grand opera, the Tivoli is absolutely the only chance, it being the only permanent English stock company in the country. It has already mounted operas by Furst, Page and Stahl, fortunately with better success than that intimated by Von Weber's remark. Nevertheless Mr. Furst's last work is, I understand, a great improvement on his first, and that is as it should be.

Mr. Neuendorff has had the advantage of being associated with Mr. Amberg, and has brought out several works very successfully; but there we are again—these operas are in German.* Would that we had the counterpart in this city of this most excellent dramatic and operatic company giving similar performances in English. Then we might hope to see successful operas bud and sprout.

My impression is that it would be a valuable experience to begin with one act operas, then, with the technic acquired, proceed to try longer ones with more elaborate choral and orchestral work. I was speaking with Mr. Gustav Hinrichs on this subject the other day, but his idea is that although less work is involved in a one act piece, more skill is required to

make it a success. However this may be, the lighter comic operas should pave the way to grand opera creations, and only in this way are we likely to succeed in securing any American operas.

Weber, Wagner, and the numerous successful composers of the French and Italian schools, began with small works, and the evolutions of their respective styles form interesting subjects for study. Beethoven may be cited as an instance of a man who wrote but one opera, and that a successful one, but "Fidelio" was altered a number of times, and then again he had written music to various plays and ballets, which must have given him a certain amount of familiarity with stage business. If the great masters required the complete knowledge of all the stage accessories and made its acquisition a part of their education, it ought by no means to be neglected by Americans who intend to put their ideas in dramatic form. On the other hand, too much ought not to be expected of them at once, for obvious reasons.

To say nothing of the difficulties which have hitherto beset the majority of Americans in the prosecution of serious musical work, owing to the limited opportunities for hearing good operas and the yet more restricted facilities for experience in connection with the stage either as singer, orchestral player or director, the disadvantages under which the aspirant for operatic honors labors are simply appalling.

Let us hope that enterprises like that of Mr. Hinrichs', a stock company singing opera in English with a varied repertory, which has succeeded so well in Philadelphia, may become a feature of every large American city, thus affording opportunity not only to our vocal talent but also to our composers.

EDGAR S. KELLEY.

*[This statement calls for a correction. The only opera of Neuendorff's which enjoyed a popular success was his "Ratcatcher of Hamelin," which was brought out by him at his own theatre, called the "Germania," and situated where now Tony Pastor holds forth. The work he produced at Amberg's former Thalia Theatre in the Bowery was entitled "Waldmeister's Brautfahrt," which did not prove a great attraction; nor did his "Don Quixote," which is sandwiched in between the two operas just mentioned, and which Neuendorff brought out at the Star Theatre when he was lessee of that house, achieve more than a *succès d'estime*.—EDITORS MUSICAL COURIER.]

Opera in German.

IT was undoubtedly a somewhat hazardous and perhaps entirely too ambitious an undertaking of Director Stanton to produce Mozart's *chef d'œuvre*, "Don Giovanni," with the present material at hand. This applies more especially, if not exclusively, to the ladies of the personnel. "Don Giovanni" requires three good lady singers, and there was only one who acceptably filled the bill. This was, of course, Lilli Lehmann, for she alone sang Mozart, and her "Donna Anna" was a beautifully worked out impersonation. Her coloratura aria, however, showed that she, too, has no longer the fluent flexibility of voice she once possessed, and this is probably caused by the continuance with which she sings heavy dramatic parts. Fault must also be found with the harsh attack of tone she used, especially in the recitatives; but this is a fault which an artist like Lilli Lehmann might readily overcome after once she becomes aware of the fact that she continually commits it. The other two representatives of the female parts, "Donna Elvira," Mrs. Sonntag Uhl, an alleged contralto, and "Zerlina," Miss Betty Frank, were greatly disappointing. Neither of them has either voice or musical culture and taste enough to belong to the personnel of a first-class opera house.

Of the gentlemen, Mr. Kalisch did the best with his not over grateful part of "Ottavio." Fischer, Reichmann and Schloemann half sang and half gave their parts *parlando*. Reichmann's impersonation of the title part was somewhat disappointing. It was given in a quite too indifferent, flippant and superficial manner. The delightful "Serenade" he more declaimed than sang, and thus he spoiled it to the ears of musicians, although the large audience present insisted on a *da capo*, and naturally enough got it.

Mr. Behrens' singing of the part of the "Commendatore" was enjoyable, except for an occasional trifling deviation from pitch.

The orchestra was not on the best of terms with the score, the accompaniments to the recitatives especially being lacking in precision and certainty. Part of the blame for this, however, must be laid at the door of Mr. Seidl, and was evidently caused also by the insufficiency of rehearsals.

If artistically, therefore, the "Don Giovanni" production did not prove an unbounded success, financially the management could not complain of its hardihood, for Mozart's magic name and the announcement of his acknowledged *chef d'œuvre* had drawn to the house the largest and most enthusiastic audience so far assembled there this season.

On Friday night Verdi's ever popular and melodious "Trovatore" was given, also to a large house. The principal honors of the evening fell, of course, to Perotti, whose high C seemed to inspire the audience to the same frenetic applause as it did last season, and it goes without saying that he was encored in the *stretta* of the last act, which he sang the second time in Italian instead of in German.

An almost equally great popular success, but a far greater artistic success, at least with the discriminating portion of the audience, was achieved by Reichmann, whose "Luna" was in every respect a much better artistic impersonation and interpretation than he vouchsafed us as "Don Giovanni." Mr. Schloemann was a very good "Ferrando," whose fine and well trained basso showed to great advantage.

The two ladies in the cast, Mrs. Sonntag Uhl and Miss Betty Frank, did somewhat better in "Trovatore" than in "Don Giovanni," the artistic level of Mozart's noble music being entirely too high for them. They had a cheaper opportunity of displaying their limited abilities in "Trovatore," and they made good use of it: nevertheless, they proved again that at best they are but mediocre singers. Miss Frank commands a few high notes, but no medium and chest register, and the few good chest notes which Mrs. Sonntag-Uhl displays do not suffice to make her a contralto, all the less so as her voice has absolutely nothing of the contralto timbre and quality. Both of them, however, have a fairly good pronunciation.

Mr. Walter Damrosch conducted the performance.

On Saturday afternoon "Don Giovanni," and on Monday night of this week "The Flying Dutchman" was repeated.

The repertory for the remainder of the week is: To-night, first production of Verdi's "Ballo in Maschera;" Friday night, first performance this season of Rossini's "William Tell," and on Saturday afternoon, a repetition of Goldmark's "Queen of Sheba."

FOREIGN NOTES.

.... Pierre Benoit's latest composition, entitled "The Rhine," obtained a tremendous success at its recent first production at the Hague.

.... Philipp Rüfer, the composer of "Merlin," an opera produced at Berlin two years ago, is engaged on a new opera, "Lichtenstein," founded on W. Hauff's novel.

.... An operetta in one act, entitled "Nama," by Alfredo Donizetti, a member of the family of the composer of "Lucia," has been produced with comparatively little success at Milan.

.... A new opera by E. N. von Reznicek, entitled "Emerich Fortunat," was produced at the Landestheatre, Prague, for the first time on the 8th ult., and met with great success.

.... Albert's new opera, "The Almohades" (libretto taken from a Moorish story), will shortly be produced for the first time at Leipzig, when the principal parts will be sung by Schott, Schelper, Mrs. Moran-Olden and Mrs. Stahmer-Andriessen.

.... The Vienna Philharmonic Society will shortly produce at one of their concerts, and as a novelty, Mozart's "Nocturno" for four string orchestras, each with two horns. The work consists of the following three movements: Andante, allegro gracioso and minuet.

.... A correspondent writes to the "Gazzetta Musicale" from Rio Janeiro that "the enthusiasm of the Brazilians for Gomez, the composer of the new opera 'Lo Schiavo,' is not confined to noisy ovations, for a subscription has been begun to raise a fund for the composer's children."

.... Richard Strauss' new symphonic poem "Don Juan" (founded on a poem by Lenau) was performed for the first time at Weimar on the 11th ult. The "Allgemeine Musik Zeitung" calls it "a piece of music of the new German school in the best sense of the word." It was very successful.

.... At a concert of the Berlin Wagner Verein on the 4th ult. the young Irish baritone, Mr. Plunket Greene, made his first appearance in the German capital, and with great success. He sang the part of "Gurnemanz" in the Good Friday scene of "Parsifal" (with the tenor Ernst) and that of "King Henry" in the finale to Act I. of "Lohengrin." Mr. Greene was to give a concert of his own on the 14th ult.

.... The following is the interesting program of the recent fourth concert of the Berlin Philharmonic Society, conducted by Hans von Bülow:

Symphony in E flat.....Mozart
Concerto for violin.....Moszkowski
Performed by Stanislaus Barcewicz.
Overture, "Prometheus Bound" (new).....Goldmark
Symphony in A minor.....Saint-Saëns

.... The following letter, written by a German correspondent of the London "Figaro" whose opinion is widely esteemed, is sufficiently interesting for publication:

The Paris "Ménestrel" was perfectly correct in referring to a 'Hellmesberger Quartet' jubilee, this celebrated artistic union having been started just forty years ago, November 4 1849, by Joseph Hellmesberger, Sr. (present age sixty-one), as leader, in the historic, now disused, little 'Musik Verein,' Unter den Tichlauben, at Vienna, and now the only survivor of the original team. The program of the first concert is interesting, as reflecting the musical taste of that period. It consisted of Haydn's trio in C, op. 76; Spohr's trio in A minor, op. 124, and Beethoven's quartet in F, op. 59. But the following concert on November 11 included Schubert's great quartet in D minor; and, indeed, the zealous introduction of F. Schubert's chamber works and those of Robert Schumann, dating from the thirty-seventh concert, on November 28, 1852,

to Viennese audiences, will, besides the popularization of Beethoven's latest quartets, ever remain among the most conspicuous merits of the Hellmesberger Quartet, which, moreover, has probably brought out more works by little known modern composers than all similar institutions in Europe put together. The post of first violin is, owing to the advance of years and increase of nervousness of Josef Hellmesberger, Sr., now held by his clever son, Josef Hellmesberger, Jr.

The following is the program of the last Lamoureux Sunday concert at Paris, which, despite the number of Wagner's selections it contains, met with great success:

Symphony in B flat.....Schumann
"La Captive".....Beethoven
Sung by Miss Landi
"Tannhäuser" overture.....Wagner
"Waldweben" from "Siegfried".....Wagner
Aria from "Orpheus".....Gluck
Sung by Miss Landi
Vorspiel, prelude to the third act, choral, dance of the apprentices and procession of the masters from "Die Meistersinger".....Wagner

The Paris Opéra Comique will produce this season the following new works: "Dante," by Godard; "Circe," by Ambroise Thomas; "Cassia" (just finished), by Leo Delibes; "The Merchant of Venice," by Dufès, and the following comic operas: Messager's "La Basoche," Henry Maréchal's "Ping Ping," and M. G. Pfeiffer's "Le Légataire Universel." The following older works are to be revived in a newly revised edition: Gounod's "Mireille," Saint-Saëns' "Demetrius" and Massenet's "Manon."

Music in Washington.

WASHINGTON, December 9, 1889.

THE Washington Musical Club gave its first concert December 4, at the Universalist Church, presenting the following program:

Novellette.....	N. W. Gade
Messrs. Xander, Rakemann and Miersch.	
"With Newer Strings, My Mandoline".....	Gounod
"O, Press Thy Check Against My Own".....	Jensen
Angela's Serenade (cello obligato).....	Braga
Miss Bertha D. Lincoln.	
Fantasia Appassionata.....	Vieuxtemps
Herman Rakemann.	
Love's Sorrow.....	Shelley
The Dream.....	Rubinstein
Herndon Morsell.	
Nocturne, D flat.....	Chopin
Polonaise.....	Paderewsky
Henry Xander.	
Aria.....	J. S. Bach
Spinning Song.....	Popper
Paul Miersch.	
Una Notte a Napoli.....	Brignoli
Miss Bertha Lincoln and Herndon Morsell.	
Trio, op. 30.....	S. J. Adams
Messrs. Xander, Rakemann and Miersch.	

The concerted numbers were well rendered and received well merited applause from the audience, which comfortably filled the house and was unusually demonstrative for a gathering of Washingtonians. The members of the club are all very popular with our musical people and the concert was a success financially as well as musically. Each of the soloists received an emphatic recall and responded with selections.

Miss Lincoln is the daughter of the new Deputy Commissioner of

Pensions and has a pure soprano voice of good compass and quality and is one of our most popular singers.

Mrs. Thurber, of New York, will manage the opening of the Lincoln Music Hall, December 20. An address of dedication, the Boston Orchestra and soloists, society in the boxes and seats (\$5 each), proceeds for a charitable object, are in brief the main features of the program. Meanwhile the hall is by no means finished, and the chances are many to one that it will be opened in an unfinished state.

Music in Baltimore.

BALTIMORE, December 8, 1889.

THE event of the past week was the Sarasate-d'Albert concert of Friday night at the Lyceum. The artists played a program similar to the New York program, with the exception of concertos, as they had no orchestral accompaniment here. D'Albert also played the C major Beethoven sonata, the op. 53, and Miss Bertha Marx and Sarasate played the "Kreutzer." The advance sales amounted to \$1,200 and the box sales to about \$300, and a matinee is announced for Saturday next.

On the same evening the Lotus Glee Club gave a concert. The Faelten Music School gave the first of a series of six chamber music concerts at the Academy of Music Concert Hall on December 3. They played the op. 18 Rubinstein piano and cello sonata, and Miss Hughes, of New York, and Mr. Max Treumann, the baritone, sang. Mr. Treumann confirmed the highly favorable impression he made here formerly and will always be welcomed as an artist in this city.

The ninth Peabody recital on Friday afternoon was well attended, and Prof. Richard Humeister played a long program, consisting of the Mozart piano fantasia in C minor, fantasistückle and the C major fantasia of Schumann; also four works of Chopin.

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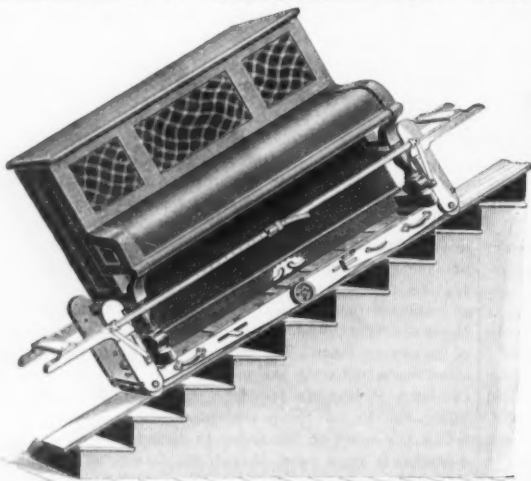
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Musical Items.

—Last evening the new Chicago Auditorium was to have been opened by Patti and Tamagno.

—F. August Hyllested, the pianist, of Chicago, has applied for a divorce from his wife, who resides in Denmark. Refusal on the part of Mrs. Hyllested and her two children to join her husband is given as the cause for legal proceedings.

—The second concert of the Symphony Society takes place next Saturday night, preceded by the usual Friday afternoon rehearsal. The program consists of Beethoven's seventh symphony; a new overture, "Spring," by Goldmark (first time in America); Händel's G minor concerto for string orchestra, and two episodes from Lenau's "Faust," by Liszt. Miss Lena Little, contralto, will be the soloist.

—Philadelphia is to have a new summer theatre, with a roof garden like the New York Casino. The Broad Street Theatre will have additions fashioned after the famous New York opera house, and a summer season of comic opera by one of the regular New York Casino companies is likely to be given next summer. These and other plans are the outcome of negotiations between Rudolph Aronson, manager of the Casino, and Nixon & Zimmerman, managers of the Broad Street Theatre.

—The Pennsylvania State Music Teachers' Association is preparing for its first annual meeting at Philadelphia,

December 26, 27 and 28. The following is a list of essayists and artists:

Essayists—Dr. Hugh A. Clark, of the University of Pennsylvania; subject, "Harmony." Messrs. Daniel Batcheller and Henry G. Thunder; subjects, "Tonic Sol-fa." Mr. Charles F. Blandner; subject, "Piano." Mr. Alexander Bachman; subject, "The Organ and Its Relation to Religious Worship." Mr. Frederick S. Law, "The Voice." Mr. Richard Zeckwer; subject, "Acoustics," with experiments.

Others will be added to the above list.

Vocalists—Miss Marie R. Kunkel, soprano; Mrs. Helen Boice-Hunsicker, soprano; Miss C. Collins, soprano, of Pittsburgh. The Philomela Ladies' Quartet, under the direction of Mr. Frederic Peakes, including Addie Reed-Fleming, Miss S. May Peddrick, Miss Rose Brady and Miss M. Shearer; Aaron R. Taylor and Julius Von Bereghy, basses. It is also probable that the Young Maennerchor Mixed Chorus will appear at the closing concert; also the Philadelphia Male Quartet, under C. A. Hartmann, and the Maennerchor Society, under R. L. Hermann, the oldest male chorus in America.

Pianists—Charles E. Knause, Easton, Pa.; Anthony Stankowitch, Mrs. Martinus Van Gelder, Thomas A. Becket, Miss Emma Emery, J. F. Himelbach, Charles H. Jarvis, all of Philadelphia; Carl Retter, J. H. Gittings, of Pittsburgh.

Messrs. Retter and Gittings will perform compositions for two pianos. Organists—David D. Wood, Albert W. Borst and Frederick Maxson, Samuel T. Strang.

Violinists—Gustav Hille, William Stoll, Jr., Martinus Van Gelder, Edward A. Brill, Richard Schmidt and Master L. Gustav Schmidt.

Violoncello—Mr. Rudolph Hennig and Mr. Louis Volmer. Compositions—Among the compositions by Pennsylvania composers thus far selected for performance are: Trio for piano, violin and violoncello, by W. W. Gilchrist, of Philadelphia; Fest sonata for violin and piano, by Martinus Van Gelder; piano quartet for piano, violin, viola and violoncello, by Ad. M. Foerster, of Pittsburgh.

—A concert was given last Sunday night at Steinway Hall for the benefit of the widow of Carl Anschütz, the

conductor and composer. Members of the Liederkranz, Arion and other singing societies volunteered. I. B. Mills, the pianist; Gustav Laenger, the violinist; the Misses Schne-lock and Miss Johanna Brucker were the soloists.

—The ninth concert of the Boston Symphony Orchestra took place last Saturday night in Boston, and the following program was played:

Symphony in C major, "The Bear"..... Haydn
Concerto for violin and orchestra in D, op. 77..... Brahms
Unfinished symphony in B minor..... Schubert
Overture, "Dedication of the House"..... Beethoven
Mr. Frank Kneisel, the leading violinist, was the soloist, and played a cadenza of his own. Mrs. Fanny Bloomfield-Zeiser will be the soloist next Saturday evening, and will play the third Litolf concerto, op. 45.

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ESTABLISHED JANUARY, 1880.

No. 512.

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NEW YORK, WEDNESDAY, DECEMBER 11, 1889.

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CHANGE your copartnerships into stock companies. It seems to be the modern and the most practicable manner of conducting business. More stock companies will be heard from between now and January 1.

IN our Chicago letter this week will be found the details of the arrangement between Messrs. Lyon & Healy and Messrs. Knabe & Co., by which Lyon & Healy will run the Knabe piano as their leader after January 1, 1890, as well as other matters of interest to the trade from that ambitious city.

IT is safe to announce that a new, large piano factory will be organized in this city soon after January next for the purpose of manufacturing a legitimate, medium low priced piano, the institution to be supervised by a thorough piano builder, who understands how to make pianos for the market and who does not propose to be "short" at the very time when dealers call for pianos in large quantities.

J. D. HOBBIE & CO., of Lynchburg, Va., a piano and organ firm doing business in four States, have been succeeded by the Hobbie Music Company, a corporation. Mr. Otho B. Loose, formerly of Richmond, Va., will have charge of the retail department. The plan of stock companies taking the place of copartnership is developing so rapidly in the music trade that it is difficult to keep the run of it.

A VISIT to the great piano factory of the Koehler Piano Company last week revealed the same old trial piano which was first exhibited at the Broadway Theatre office, and which a workman admitted had not been tuned in five months, a truth or a partial truth which was evident to the hearer. This piano was all that was to be seen in the shop, except five unfinished skeletons in various stages of construction and demoralization, two workmen, a leaky stove and a bulldog tied thereto. Mr. Morse was not in; workman No. 1 says he seldom is; Mr. Koehler has joined the forces of W. Gumwood Kimball, of Chicago, and the whole concern is woebegone and mouldy.

And this is the great and wonderful institution which our contemporaries heralded as one calculated to revolutionize the trade with its marvelous novelties of construction and enormous business enterprise and unlimited capital. How much will you sell those notes for that you took in payment for those insane puffs?

IF persons interested in piano tone and touch would call at the warerooms of John F. Ellis & Co., Washington, D. C., and try a Schiedmeyer & Soehne upright, made in Stuttgart, Germany, together with a Miller upright, they would quickly find reasons why the Miller could never secure a prize in competition with that German piano at any world's fair. Of course, the Miller upright is not a representative American piano to compete with high grade instruments, although the music trade papers, whose editors cannot even test pianos, say so; and yet some people find it wrong (?) for musical folks to select German pianos in preference to such goods as the Millers turn out! After that test we don't see how Messrs. Ellis & Co. can manage to sell Miller pianos next to the Schiedmeyers.

THE Gorham Manufacturing Company, Broadway and Nineteenth-st., New York, call attention to the "stencil" in the following advertisement:

There is no branch of industry, except the manufacture of silverware, where the maker's name is not used by the merchant as a sure guarantee for good quality of the merchandise bearing the mark; but there has been inherited by the silversmiths of our time a pernicious system of stamping the name of the dealer in the place that properly belongs to that of the manufacturer, as the maker is the only one that can absolutely guarantee the quality of the goods, as that is the important use of any stamp used on silverware, so that purchasers will do well to look for the trade mark of the maker in addition to the name of the dealer.

There is an exception besides the dealers in silverware, and that is the piano and organ dealers who sell "stencil" instruments. In this State, however, the law enacted last spring should put an end to the "stencil" practice, and, judging from the above notice, it appears that the Gorham Company are not conversant with said law. The co-operation of such a firm as the Gorham would be of vast assistance in having the law effectively enforced.

INDICATES SYNDICATES.

A GREAT mania seems to prevail in certain localities to have piano and organ factories established; and not only are individuals offering capital but communities are anxious to give land, buildings and also to exempt new companies from taxation. The case of an organ factory removing from Philadelphia to Newark, Del., and the offers of the city of Muskegon, accepted by the Chase Brothers Piano Company, were duly recorded in these columns. The report of a similar proposition made to Buffalo capitalists by the town of Muncie, Ind., and the late offers made by Attleboro (Mass.) people, were duly chronicled by us as syndicate moves and must be supplemented by the following item from Webster, Mass.

Parties from Boston are trying to induce Webster capitalists to subscribe for stock in a company that is about to be organized for the manufacture of pianos. The proposed corporation is to have a capital of \$50,000, and the works of the company will be in Webster, provided the people of the town become stockholders to the amount of \$20,000. Mr. D. W. Crosby, of Boston, is engineering the scheme, and he has already circulated a petition asking the people of Webster to subscribe the \$20,000 necessary to bring the company's business here. The paper circulated by Mr. Crosby says that if the company is organized the factory will employ 50 skilled workmen. The petition further says that the proposed company is made necessary by the fact "that certain manufacturers of pianos now located in Boston are desirous of moving their factory to Webster, and are willing to do so providing the people will subscribe to \$20,000 of the capital stock of said company."

BEHNING IN CHICAGO.

THE new firm of Lyon, Potter & Co., of Chicago, have selected the Behning piano as the instrument to be sold in conjunction with the Steinway piano, deferring the selection of other pianos or closing pending contracts until Mr. Lyon's next visit.

Mr. Lyon, with Mr. Charles H. Steinway and E. Ambuhl, will leave for Chicago to-morrow to attend a meeting of the new company called for December 13. Matters of importance will necessarily be discussed, and the line of instruments that are to be represented by the new firm will, among other things, be finally decided upon.

Mr. Lyon said: "I shall sell 'my piano' in addition to the Steinway, Behning and other pianos to be mentioned in the future. I shall also visit the factory of the A. B. Chase Company, at Norwalk, Ohio, and see more of the elegant pianos made by that company."

About 17 carloads of pianos, representing about \$180,-

000 worth of Steinway pianos and, in addition, 34 Behning pianos will leave here on December 18 to reach Chicago in time for the opening of the new warerooms. Mr. Lyon will return to the city as soon as possible to complete pending arrangements in reference to other pianos.

The Vocation organ will also be represented by Lyon, Potter & Co., as well as our old friends, the Wilcox & White, who will ship a large number of instruments to Chicago this month.

A NEW PENNSYLVANIA CO.

E. G. HAYS, the Fifth-ave. music dealer of Pittsburgh, C. E. Ellsbree, member of the music firm of F. A. North & Co., Philadelphia, H. P. Ecker and W. H. Gardner, of Pittsburgh, and B. P. Wallace, a dealer at McKeesport, Pa., and other prominent music men, have organized a company for the purpose of manufacturing, selling and renting pianos and organs. The charter has been applied for and the company expects to be ready to do business in time for the holiday season this year.

The special features of the business will be the sale of musical instruments on the installment plan and the renting of pianos and organs. The company will probably be called the McKeesport Piano and Organ Company, although this is not definitely decided upon.

CHICAGO SPECIAL.

CHICAGO OFFICE MUSICAL COURIER, CHICAGO, December 9, 1889.

Albert Weber arrived in Chicago yesterday; will remain until the Weber piano is placed on a satisfactory basis. Among other propositions one has been offered to him to organize a stock company. He may still continue the branch here.

Drummond, salesman at the Weber branch here, goes with Lyon & Healy next Monday. HALL.

PPRIVATE information received by us is to the effect that the building in which the Weber branch is located has been leased by McGill, the big Chicago sewing machine man; that Mr. Curtiss, the present manager, expects to retire and that Mr. Weber has several important offers for the placing of his pianos in Chicago.

LATER.

CHICAGO OFFICE MUSICAL COURIER, CHICAGO, December 9, 1889.

The Kimball gumwood pianos are coming back from dealers' hands in profusion. Kimball necessarily short of stock. Anguera now with Kimball again. Reported combination with Shoningers and Weber. Shoningers are Weber agents at New Haven. Nothing definite. HALL.

THE SWOGER STENCIL.

WE must again call the attention of all parties interested in the matter to the fact that the concern of T. Swoger & Son, at Beaver Falls, Pa., who are flooding the country with circulars, are not piano manufacturers and not organ manufacturers.

The instruments they stencil their name or names on are low grade, ordinary, common, and what may be called "rotten," boxes, without musical qualities, that can be purchased at much less than the Swogers ask or get.

The instruments are of no use and no consequence, and persons who have purchased any under the delusion or impression that the Swogers are manufacturers of said instruments can sue for the recovery of the money. If they have not paid, they need not pay for the goods. Down with the stencil racket!

Fine Opportunity.

OWING to the death of the president and the ill health of the treasurer, the King Piano Company, of Denver, Col., are offering their business for sale. There is but one other piano house of importance in that wonderful city of 150,000 people, and this is certainly a rare opportunity for somebody.

—S. A. Karn, of Fort Wayne, Ind., has rented one of the fine store-rooms in the new Schmidt Block and will, as soon as the room is finished, remove thither his stock of pianos, organs and musical merchandise. The Schmidt Block, when completed, will be one of the finest in that city.

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"It was a very wet morning even for Boston."

"I made my way out along Tremont-st."

"This factory was built in 1853."

"Some 35 years ago."

Our friend has been boozing too much! 1853 and 35 are 1888; this is the last month of 1889. Come, Jack; come.

"Let us enter the factory."

At last!

"We pass through the threshold."

What's the matter with climbing up the spout or sneaking in through the back cellar door?

Mind, gentle reader, this is a description of a piano factory published in what is called a music trade paper in New York city. Let us proceed!

"A closed door leading to a staircase in front of us."

They expected you, very evidently.

"We inquire for Mr. Chickering."

"We are ushered into what is evidently his own private office."

"Through which we get a glimpse of a private sanctum beyond."

While on such an errand that glimpse becomes important. Probably not the only glimpse.

(At this stage it appears someone addressed the editor.)

"Mr. Chickering will be with us in a moment."

"We look round."

Well, after drinking six whiskey cocktails during lunch at the Adams House, we don't see how you can help looking "round," dear boy.

Gentle reader, this is a description of a piano factory, as published December, anno 1889, in a New York music trade paper. Let us ponderously continue—ahem!

"To the right a large desk against the wall, covered with papers, book," &c.

"A lamp with a shade over it."

"Between the windows a handsome old-fashioned clock."

"By the wall, near the window to the left, a large book case."

"In the opposite corner another book case."

"On the wall portraits, pictures," &c.

"Some photographic views of the surrounding country."

Here comes a dawdling, sickly sentimental, attempted description of Mr. George Chickering's house at Milton, and our music trade journalist continues:

"It is a charming group."

"Mr. Chickering's eyes often rest lovingly on it."

"It is his daughter and only grandchild."

In the name of common, ordinary sense and reason, we ask, what has all this to do with a piano factory? Is a gentleman's whole private life to be subjected to such cringing, maudlin rot as the above when that gentleman's piano factory happens to be the unfortunate subject of a description in a music trade paper?

Why should Mr. George Chickering not rest his eyes lovingly on a photograph of his daughter and her baby? Why should it be the subject of an article if it happens that his eyes do rest lovingly on such a photograph? What relations exist between the Chickering piano and the child of a daughter of one of the Messrs. Chickering? Why not tell where the safety pins were bought which Mr. Chickering's grandchild has the luxurious use of and establish some connection between these safety pins and the new scale Chickering piano? The scheme is just as plausible as any other of these nonsensical attempts at efforts to describe a piano factory.

Our readers should bear in mind that what we quote is taken from an article in a music trade paper—an article entitled "In a Piano Factory."

The article continues, suddenly breaking away from the photograph and Mr. Chickering's eyes:

"Here and there on the floor, in the corner, rolls of paper."

These are drawings of scales and patterns; but then our friend the music trade editor didn't know that, and so he calls them rolls of paper. He looks upon it as a crime for an editor of a music trade paper to have knowledge of piano construction, and there are some fools in the trade to whom he tells this very thing and who believe it is so, viz., that the editor of a music trade paper should not know what a piano or organ is.

"In one corner a number of tools, straight edges," &c. "A few plain chairs, and you have Mr. George Chickering's principal workshop."

How many other workrooms are required, anyhow? What an absurdity, "principal workshop!" No pun was intended, for our English friend can't get a pun or any kind of irony into his skull without being trephined first.

Now, readers, comes the great moment—the long sought for event that will cast its refulgent and resplendent corruscating rays, as it were, into the centuries to

come! Aye, into æons of chaotic, plenitudiness Æons (with a big Æ.)

Let the organs (and the oranges) peal, for

"Presently Mr. Chickering enters."

We'll have to take the editor's word for it. There is good reason to believe that had Mr. Chickering followed his own instincts he would have left the place; but, then, let it go as stated. Let him enter.

"He always wears spectacles and it gives him somewhat the look of a savant."

This is the kind of qualified compliment that does a man much more harm than no reference to the matter at all. We italicize the word "somewhat." The spectacles are plural, and we should say that *they* give him such a look, if we meant it. But in case we do not mean it, we would not strike Mr. Chickering in the back while complimenting him to his face, and say that *they* (the spectacles) give him *somewhat* the look of a savant. What does a man look like, anyhow, when he looks *somewhat* like a savant? Give it up. But continue your rounds "in a piano factory."

"You would recognize him as a Chickering in an instant."

"He bows."

"Smiles."

Not with you, Jack. It would kill him in 90 days.

"Shakes hands."

"Nervously passes his hand across his forehead as if to put aside his cares for a moment."

Here you are again! What does the editor of a music trade paper know of Mr. George Chickering's cares? If there are mortgages on the factory; if the interest on the lease here in New York could not be met in time; if money matters generally have been pressing the Chickering for years past; if these two brothers realize the disastrous control of Gildemeester; if all these matters trouble Mr. George Chickering, why call attention to "his cares" and his "nervousness," particularly in an article you are paid to write which the firm expects benefits from?

Why is Mr. George Chickering described as a morose, nervous, careworn looking man? Why not as a bouyant, lively, active and happy looking individual? Anyone reading the description of Mr. George Chickering would consider him a forlorn looking piano maker, whose note could not be sold in the market at 1½ or 2 per cent. per month discount.

Such foolishness!!!

But let us continue the wonderful tour "in a piano factory."

"As he talks Mr. Chickering plays with a very old-fashioned knife."

That does not impress Chickering agents with the so-called extraordinary activity in the Chickering factory. Wonder whether Messrs. Chickering & Sons look upon these Chickering articles seriously? What competitor is paying for them?

"It is a very rare thing indeed for any of the Chickering's ever to discharge any of their help."

As a fact, no firm in the piano trade has engaged and discharged as many "helps" within 10 years past as the Chickering house. We can give the names of 50 men discharged in a short time, beginning with such as had been with the firm over 20, aye 30, years. If anyone challenges this statement we will publish the names of discharged help that will surprise those who have paid no attention to the "details," as they are called, of the piano trade.

Why, Mr. Clapp was with Chickering's nearly one-third of a century. Discharged, and discharged in a manner so extraordinary that had it occurred with any other firm the matter would have stirred up much more comment than it actually did. Parkhurst was taken away from a firm with a distinct promise of future security. Discharged! We do not care under what peculiar excuses such discharges are made—they are, as matters of cold fact, discharges.

However, we shall not give names to-day. To make such a statement is to deny a truth so palpable that no specific cases need be referred to to make the statement ridiculous. A rare thing for the Chickering's to discharge help! Such rot! The Boston piano factories are full of ex-Chickering workmen. Ask Colonel Moore, of the Everett Piano Company. He can give you a "few" instances.

"A door opens. We are in part of the wood working department."

Finally he gets "in a piano factory." It was a long agony, but our editor is in it at last.

"Now is the time when the educated eye can detect the difference between a really first-class piano factory * * * and a factory where hurry and rush prevail and cheapness is the only object aimed at."

The educated eye is good! But, dear editor, what do you know about the difference? You say an editor of a music trade paper should not know anything about piano and organ construction, and that if he does he is not a journalist. Your own paper shows that you know nothing

whatever about it and that you say the very same things about a Cable or Kimball piano that you print about a Chickering. As you do not know, of your own knowledge, what the differences between these pianos are; as you could not point them out and as you could not distinguish them with your ears; as your sense of tone and tune is neither musically nor scientifically developed, how can you distinguish the difference between a Cable or a Kimball piano and a Chickering? You write about these things and you criticize other critics, and you yourself cannot tell whether a piano is in tune or not. So, as far as piano making is concerned, your eye and your ear are not educated. So let us drop your comments on Chickering's cases.

Next rot.

"Look! Mr. Chickering has forgotten us for a moment."

What's the matter with Mr. Chickering anyhow? Oh yes, here it is!

"He is at one of the machines; something is wrong."

"The machine is stopped."

"Buzz! Buzz! Buzz!"

Bum! Bum! Bum! (sotto voce).

"The men greet Mr. Chickering with a nod and a smile."

"One comes up and addresses him."

"And now to another floor."

"What a babel of ting, tang, ting, ting, tang!"

There you are. That's the way to describe piano construction. The ting tang represents the stringing department in the Chickering factory!

But enough of this. How many columns of such indigestible rot and nonsense has that music trade editor written about piano and organ men and factories where such instruments are made?

A little cursory analysis shows how utterly barren the bladder editor is when it becomes essential to write about facts, about phenomena, about the realities of life or occupation.

Every article of his is a blustering, superficial, empty and barren conglomeration of exclamations, meaningless vaporings; but, worse than all, they recoil upon the parties or subjects discussed and make them appear absurd and ridiculous.

SCISSORS AND POT.

Number 6.

Only 27 Items Stolen Last Week.

WE are glad to note an improvement on the part of our most esteemed contemporary, in that in its last issue it pilfered but 27 of our items, as against 33 the week before. Let's take a look at 'em!

Decker Brothers' Calendar.....	THE MUSICAL COURIER, Dec.	4,	page 478
E. P. Needham Dead.....	"	"	" 474
Geo. W. Lyon.....	"	"	" 478
A. Hallet & Davis Piano.....	"	Nov. 13,	" 420
R. L. Fackler.....	"	Dec. 4,	" 476
James Fohrman.....	"	Nov. 20,	" 436
Otto Sutro.....	"	Dec. 4,	" 478
W. Klock.....	"	"	" 478
J. Reisinger.....	"	"	" 478
B. Kendall.....	"	"	" 478
F. M. Joy.....	"	"	" 478
Edwin J. Smith.....	"	Nov. 27,	" 460
New Factory at Attleboro.....	"	Dec. 4,	" 478
Duluth Music Company.....	"	"	" 478
L. E. Levasson.....	"	"	" 478
F. Sulzner.....	"	"	" 478
Chase Brothers Piano Co.....	"	"	" 478
Laughrey & Elends.....	"	"	" 478
J. H. Reardon.....	"	"	" 478
Greene & Cohen.....	"	Nov. 20,	" 436
Floyd, Jenks & Co.....	"	Dec. 4,	" 479
The New England Company.....	"	"	" 476
W. H. Cundy & Co.....	"	"	" 472
F. L. Barnard.....	"	"	" 472
Wilcox & White.....	"	"	" 478
Cincinnati Piano Company.....	"	"	" 472
B. S. Barnett and Hallet & Davis.....	"	Nov. 20,	" 436

As usual, the balance of the trade department is made up of clippings from other papers and bald puffs of no value.

About the Barrett-Hallet & Davis matter reference to THE MUSICAL COURIER of November 20, page 436, will show that we therein said that the Hallet & Davis claim was about \$30,000, and that a large part of it was represented by consigned pianos and instruments for which they held lease contracts. This is pretty, too: "Ex-stencil piano dealers, ex-car drivers, ex-law clerks, ex-ranchmen, ex-advertising canvassers, cannot edit a paper," &c. What's the matter with ex-actors, ex-playwrights, ex-lecturers, ex-barkeepers, ex-whiskey trade journalists, &c.?

Isn't it a little strange that such eminent journalists must depend upon us for their news every week?

The Superb Pennsylvania Limited!

IT is so designated by both ladies and gentlemen, because it presents every convenience that they could command in their own homes. The ladies' maids in attendance have wonderfully increased its popularity with the fair sex.

The Limited leaves New York every day at 10 A. M. and arrives at Cincinnati at 7:10 and at Chicago 9:45 the next morning.

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BEHNING.

Great Success of a Piano House.

AMONG the piano makers of this country who have won a first-class reputation for the excellence of their product and the just and broad minded conduct of their business in all of its branches, the firm of Behning & Son have acquired an enviable position. Constituted as it is of Mr. Henry Behning, Sr., who has made piano production in its best sense a life-long study, and his sons, who have been brought up in the practical school of the factory, with a solid experience in every department of the workshop, as well as of the purely commercial side of the business, it presents a gratifying exhibit of an institution founded upon and built up on a thorough, conservative, albeit progressive, basis, which is both rare and commendable in this age of push and charlatanism, in which we see so many instances of concerns striving simply to "make money" without regard to what they are giving in return for it.

Before us is a modest though tasteful catalogue, just issued by Behning & Son, which gives of itself a fair statement of what they are and what position they have worked for and won in the trade.

Some of the merits which they claim for their instruments are thus set forth in their new catalogue:

The Behning Piano has now been in the market for over a quarter of a century, and during that period has acquired a degree of popularity hardly equaled by any other make. It is at present the pronounced favorite with both professionals and amateurs throughout the Old and New World, while on the other hand it counts among its representatives in the trade houses of the highest standing.

The fact alone that thus far nearly **26,000 Behning Pianos** have found their way into the homes of purchasers is an emphatic indorsement of the above statement.

This success, which, in view of the unscrupulous and aggressive competition practiced by manufacturers of low grade instruments, must be deemed truly phenomenal, has not been attained by pretentious and broadcast advertisements, paid for testimonials of foreign artists, or other deceptive means, but is absolutely due to the actual merits of construction of *The Behning Piano*, viz.:

EVENNESS OF SCALE; SUSCEPTIBILITY OF ACTION;
PURITY, POWER AND VOLUME OF TONE;
BEAUTY OF DESIGN; ELASTICITY OF TOUCH;
ELEGANCE OF FINISH;
EXTRAORDINARY DURABILITY,

and the strict adherence to honest business principles on the part of its makers.

Ever since the foundation of the house, in 1861, the firm of BEHNING & SON have cherished no other ambition than to maintain the highest standard of excellence in every branch of their manufacture. With this object in view, they employ only skilled artisans, use the finest materials and exercise a thorough personal supervision of all work, both members of the firm being practical piano makers.

Having thus insured a rigorous observance of methods of construction based upon science and long and varied experience, BEHNING & SON are able to conscientiously guarantee their pianos to be *strictly first class*.

Following this statement are cuts of their six styles of up-rights, which they manufacture in rosewood, Italian walnut, mahogany, Circassian walnut, antique oak, cocobolo and ebonized cases; their baby grand and parlor grand (two instruments which have met with universal favor wherever heard) and their style 6 square grand.

Of the pianos themselves it is hardly necessary for us to speak in praise at this late day. An editorial in another column of this issue will tell of itself in what high esteem they are held by those as well qualified to judge as we are.

THE MANUFACTORY.

The manufactory is situated on 128th-st., between Lexington and Third avenues, New York city, only a few squares from Harlem Bridge and the termini of the Third and Second Avenue Elevated Railroads. The building is seven stories high, and has a capacity for turning out 35 of these fine instruments per week. Every known facility is here applied to insure the greatest possible artistic and mechanical success, and the result is an instrument which can be exhibited in competition with any in the market. All of the varied manipulation and mechanism required in the completion of a perfect piano may be witnessed in this establishment in full and active daily operation. The machinery employed is all of the best and newest and complete in every detail. As every part of the piano—even the most minute—is manufactured in this establishment all the work is finished in the most perfect manner, which might otherwise be slighted. In the warrerooms may be seen the results of all this labor and skill, and we are happy to lay them before those interested in the subject, and feel no diffidence in presenting them as the latest and greatest triumph in the art of piano manufacture.

As to the quantity of materials used in the construction of the Behning piano they say themselves that:

In order to produce a durable and fine toned piano none but the choicest material must be employed, and the judicious selection and proper treatment of the various kinds of wood and veneer are of particular importance. The extensive yards at the foot of 125th-st., East River, with a stock of over a million feet of lumber, are sufficient evidence of how well Behning & Son recognize this fact. Unlike other manufacturers, especially those of inadequate means and facilities, who rely upon dealers and jobbers for so-called "bone dry" lumber, they season their stock themselves and prefer the investment of a large sum of money to the risk naturally arising from dependence upon outside parties.

All other piano materials, such as felts, cloths, leather, hard-

ware, &c., are of the highest grade obtainable in domestic and foreign markets, care being exercised as to their adaptability to the climate of this country.

Cuts and diagrams of some of their various patents are shown in the last pages of the book and the following list of medals and awards which they have won over the most stringent competition gives further proof of their general excellence:

ILLINOIS STATE FAIR, 1874:

TWO GRAND GOLD MEDALS OF HONOR.

CENTENNIAL EXHIBITION, PHILADELPHIA, 1876:

FIRST PRIZE MEDAL.

INTERNATIONAL COTTON EXPOSITION, ATLANTA, GA., 1881:

SILVER MEDAL OF EXCELLENCE.

MISSOURI STATE FAIR, ST. LOUIS, 1881:

HIGHEST PREMIUM.

SOUTHERN EXPOSITION, LOUISVILLE, KY., 1883:

ONLY MEDAL FOR THE BEST PIANO.

PENNSYLVANIA STATE AGRICULTURAL FAIR, 1885,

AND

KANSAS CITY NATIONAL EXPOSITION, 1885:

GRAND SILVER MEDALS.

NEBRASKA STATE FAIR, OMAHA, 1886:

DIPLOMA FOR THE BEST PIANO.

The back cover of the catalogue contains a fine picture of their large factory building and new warrerooms (an inside view of which is presented in the first part), and shows an institution which should be visited by every dealer who comes to New York and who wishes to deal in an instrument of sterling merit and with a house that has attained and maintained a position in the art industry of piano making, which has been won fairly and squarely upon the broad lines of honest dealing and the best worth for the money.

The new deal with Lyon, Potter & Co., of Chicago, alluded to elsewhere, opens a new era in the history of Messrs. Behning & Son.

Latest About Barrett.

The Money Lost at Gambling.

[From Cleveland "Plaindealer," November 29.]

Assignee T. H. Johnson spent all day yesterday in his office going over B. S. Barrett's accounts and papers. He is not yet able to determine how much Barrett owes, and his work yesterday was directed solely to the point of seeing how many, if any, of the pianos and organs now in his hands were sent to Barrett on consignment. All the companies are claiming ownership to the instruments on that basis, and Hallet & Davis are pressing him for an immediate answer as to whether he will deliver their pianos to them or not. It is possible that within a day or two he may be able to give them that answer. Barrett has not been heard from and no one has been looking him up as far as Mr. Johnson has knowledge.

[From Cleveland "Plaindealer," November 30.]

T. H. Johnson, assignee of runaway B. S. Barrett, is convinced from his examination of Barrett's books and papers that the pianos sent Barrett by Hallet & Davis were sold and not sent on consignment. He has, therefore, ordered those in Elvira and Akron sent to him here. Major Howe, representing Hallet & Davis, insists on his part that the goods were sent on consignment and Barrett's notes taken merely as collateral. If he does not convince Mr. Johnson to that effect and secure their release he will replevin them. Barrett's whereabouts is still a mystery.

Major Howe, of the Hallet & Davis Company, believes he has found all but two of the pianos belonging to his company, and Colonel Welb, of the Kimball Company, of Chicago, has found all but one instrument belonging to that company. Mrs. Glazier, of Woodland-ave., stored her piano at Barrett's rooms some months ago and has so far been unable to discover its whereabouts. She has been aided in the search by Assignee Johnson, who is unable to find the instrument entered upon the books.

Efforts have been put forth at this late day to discover Barrett's hiding place, and Attorney George A. Groot expresses the opinion that he will be brought back for trial soon.

[From Cleveland "Plaindealer," December 4.]

Since the flight of Barrett, the piano man, agents of music houses with which he had dealings have been making investigation into his business transactions where notes of their firms are outstanding. It has brought out the method by which the forger lost his money. It went at the gambling table. It appears that he was a frequenter of questionable resorts and dissipated his money in that way. He would put out instruments on time at monthly payments and report to firms that the goods were in stock. All the payments that were made went to satisfy his passion for cards and no returns were made to the firms.

There was a mingled stupidity and shrewdness in his conduct, for his books had been examined once or twice before his crookedness was detected. He sold a piano to a colored woman on monthly payments of \$10, and her receipt shows that she paid from \$1 to \$1.75 a month. He sold pianos to fifteen or twenty other women in no better financial circumstances. Barrett's money evidently all went at gambling, and he had no sum laid by when he fled. He borrowed \$135 just

before he left and tried to get \$50 more, but was unsuccessful. His pockets practically were empty.

[From Cleveland "Plaindealer," December 6.]

Assignee T. H. Johnson yesterday sent out 250 notices to persons against whom he holds notes in the Barrett assignment, asking them to come in and settle. The various creditors of the firm of Barrett & Co. are awaiting the movements of Mr. E. D. Atwater, who is supposed to have a claim upon the partnership stock which was attached by the John Church Company, of Cincinnati; but Mr. Atwater evinces no intention of asserting his claim at present. New forgeries come to light daily, but the originals of each are generally found in the hands of the assignee. Attorney McMillan says the John Church Company has enough goods under attachment to make whole their claim.

Robert Denniston Biddle.

ONE of the saddest deaths of the year just ending that we have been called upon to chronicle is that of Mr. Robert Denniston Biddle, who passed away at 7:15 A. M. on Sunday last, December 8, at his residence, No. 104 East Seventeenth-st., afflicted with heart disease. Mr. Biddle was only in his 29th year, and his death comes as a great blow to his mother and father, who survive him and whose only child he was. While not widely known in the piano trade, although he was in charge of the new factory just started, young Mr. Biddle had endeared himself to a wide circle of personal friends, who will all join us in the expression of our sincerest sympathy with his bereaved parents.

Cincinnati Piano Company.

AS indicated in last week's MUSICAL COURIER, H. C. Stewart, the secretary, has been appointed receiver of the Cincinnati Piano Company by Judge Taft. The creditors are:

The Lester Piano Company,	Behr Brothers & Co.,
Hazleton Brothers,	Behning & Son,
Kroeger & Son,	Conover Brothers,
Wm. Knabe & Co.,	W. W. Kimball Company,
T. F. Kraemer & Co.,	Hammacher, Schlemmer & Co.

The company will liquidate and pay for and return most of the pianos. The indebtedness to each firm is small—in fact, the total is small.

The members of the company wanted to do a retail trade, while the president, Mr. Benham, was intent upon doing wholesale business. It is stated that Mr. Benham, who is reported to be backed heavily, will soon launch into a new and large scheme.

An Organ Company's Good Fortune.

MR. E. B. CARPENTER and wife arrived from Mendota, Ill., Monday, and will make Brattleboro their home for the present at least. Mr. Carpenter comes to take the position of manufacturing superintendent in the Carpenter Organ Company and to hold it so long as his health will permit. Mr. Carpenter, who has an interest in this company, is a veteran in the organ manufacture and is closely identified with its history, as he and the Carpenter family have been with that of Brattleboro and Vermont. He is a grandson of Col. Benjamin Carpenter, the Revolutionary hero and lieutenant governor of Vermont, who lies buried in Guilford, where his life of active usefulness was passed. Nearly 40 years ago, when the organ business was in its infancy, Mr. E. B. Carpenter and Riley Burdette were associated together in the manufacture of melodeons and reed organs, a product which at that time was considered a luxury only to be afforded by those in affluent circumstances. After a few years Mr. Burdette expressed a wish to dispose of his interest, and Mr. Carpenter, having in the meantime become sufficiently proficient in all branches of the business to enable him to manage it successfully, finally induced Jacob Estey to buy out Burdette's interest and associate himself with Mr. Carpenter as a silent partner under the firm name of E. B. Carpenter & Co.

A few years after this Mr. Carpenter sold out his interest to Isaac Hines, now deceased. Later George Woods and Samuel Jones, both of Boston, became associated with Mr. Carpenter, the firm name being Jones, Carpenter & Woods, still retaining Brattleboro as their location. A year following Mr. Carpenter bought out both Jones and Woods and continued to carry on the business until 1857-8, at which time he sold out to Jacob Estey and went West. During the next few years Mr. Carpenter interested himself in a variety of lumbering pursuits, still being connected with the organ business in a small way until about 1865, when the firm of Tewksbury, Carpenter & Co. was formed at Mendota, Ill., Mr. Carpenter continuing in business with some other changes up to within a few months. During all this time he was the recognized head of the manufacturing department in the several interests with which he was connected. Such experience as this, extended over a long period of years, combined with the desire and ability to produce an organ the best possible to manufacture, has built up a reputation second to none in the entire history of the trade. His active identification with the business here, with his experience and his penchant for turning out only the finest work, will equip the company more fully than ever for the production of an instrument to meet not only the demands of the general trade but also to cater to the wants of the most exacting connoisseur.—Windham County "Reformer" (Brattleboro).

—Hazelton Brothers have taken in exchange a Chickering concert grand used by the great pianist, Sigismund Thalberg, when he was in this country. Thalberg's autograph is on the iron plate.

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NEW YORK.

Flames and a Music Trade Paper.

A FIRE on Sunday morning caused serious damage to paper, cuts and other paraphernalia of the "Music Trade Review." The building in which this material was destroyed is located at Fourteenth-st. and University-pl., and the following correspondence on the subject explains itself:

OFFICE OF THE MUSICAL COURIER,
NEW YORK, December 9, 1889.

Messrs. Bill & Bill:

DEAR SIRS—We learn that the fire at the printing house where your paper is printed destroyed and melted the cuts and other material necessary for the conduct of your business.

Permit us to offer to you the facilities of our establishment, and let us suggest to you that in our files you will find that we have many cuts which you can use and of which we would be pleased to offer you electrotype duplicates which could be now used at once in case of extremity.

Yours, &c., BLUMENBERG & FLORESHEIM.

Reply.

OFFICE OF THE MUSIC TRADE REVIEW,
December 9, 1889.

Messrs. Blumenberg & Floresheim:

GENTLEMEN—Your very kind letter, offering us the facilities of your printing establishment, just received, and we appreciate your generosity very much. Just at present we are unable to determine the condition of our plates and other printing materials, but believe that all are not destroyed. Again thanking you for your generous offer,

We remain yours, BILL & BILL.

The Trade.

- Hoecker & Co. is the name of a new music firm at Dansville, N. Y.
- Decker Brothers' new catalogue, now on the press, will be issued shortly.
- S. P. Richards & Son, of Atlanta, Ga., are pushing the Everett piano in great shape.
- The Estey companies, of Brattleboro and New York, have just issued a pocket calendar.
- R. Lertz, Baltimore, is selling Sterling pianos in large quantities. They go like hot cakes.
- John E. Smith has begun the manufacture of violins on quite a wholesale plan at Ansonia, Conn.
- Dore & Twombly's vinegar factory at Alton Bay, N. H., has been converted into a piano case factory.
- Mr. M. J. Dewey, of Onondaga, N. Y., who was in town last week, has taken the agency of the Emerson piano.
- Morrill Brothers, of Concord, N. H., are new piano men. They are building at present and will take on pianos and organs in the spring.
- A. V. Grimes, of Washington, D. C., carries some handsome specimens of Stults & Bauer and Jewett pianos in his handsome warerooms.
- Albert Ascher, formerly with the McEwen gang and lately with the New England Piano Company, of New York, is no longer in the employ of the latter house.
- Louis C. Elson, of Boston, is delivering excellent lectures on the origin of the piano. The last one was before the students of Miss Gilbreth, at Providence, R. I.
- W. E. Hamilton, formerly of Milwaukee and for some time H. N. Hempstead's right hand man, is now running one of the finest cigar and tobacco stores in Omaha, Neb.
- Octavius Newcombe, of Toronto, has opened a branch house at 2344 St. Catharine-st., Montreal, and Bartholomew, a well-known New York piano man, has charge of the place.
- J. B. Ferguson, of Creston, Ia., has repurchased his old business from the Rice-Hinze Music Company, to whom he sold it. Their piano manufacturing gives them all they can attend to.
- T. P. Griffith, of West Union, Ia., has been given more territory in Northeastern Iowa on the Kimball goods, and has quite a number of smaller agents for the above goods under his control.
- Pollock, the old dealer at Washington, Ia., is dead, and is succeeded by Messrs. Finney & Bartlett, who are running a queensware store and handling the Chicago Cottage organs on consignment.
- Doct Robinson, of Osceola, Ia., will discontinue handling musical instruments in the spring of the coming year, as his drug business requires all his attention. Osceola will then be without a music store.
- Oliver, of Ottumwa, Ia., has sold out his music business to Lampard, formerly of Oshkosh, Wis., who is also running a house at Burlington, Ia., in both of which he handles the W. W. Kimball line, as he did at Oshkosh.
- George Kaempf, musical string manufacturer, West Thirty-eighth-st., New York, was struck by a D. & L. and W. train at Harrison (Newark, N. J.), on December 2 and instantly killed. He leaves a widow and seven children.
- Mr. E. P. Needham died on November 28 and not, as the "Saturday Musical Bladder" makes it appear, on December 5. As he died on Thursday, November 28, the "Saturday Musical Bladder" should have had the notice in its edition of November 30, but as it had to await the

publication of the news in these columns and copy them it now attempts to make it appear that Mr. Needham died last Thursday. "Scissors and Pot," Number 6 (see to-day's MUSICAL COURIER), tells the story.

—O. E. Caldwell is successor of J. P. Lounsbury at Sioux Falls, S. Dak. Mr. Caldwell was formerly with the Dyers at St. Paul, and his father, A. D., is the "Company."

—Mr. Edward F. Droop, of Washington, D. C., has been somewhat under the weather, and consequently confined to his house. Last reports indicate that he will soon again be at his office.

—The Rice-Hinze Piano Company, of Des Moines, Ia., will make, on an average, 6 pianos a week next year. They have been pushing on rapidly, considering the infancy of the industry in Iowa.

—In answer to an inquiry we will state that a conditional sale of a piano or organ in Indiana is valid without record. The decision in a case covering that point was made by Judge Haynes, of that State.

—The Nickerson Piano Company, of New Bedford, Mass., have taken showrooms at 322 Acushnet-ave., in that city. It is reported that some of the stockholders are offering their shares for sale at less than cost.

—R. A. Kennison is doing a fine trade ever since he has removed to his new Main-st. piano and organ store at Pawtucket, R. I. Mr. Kennison attends strictly to business and is doing it on a more extensive scale than ever before.

—R. W. Smith, a clerk in the music store of Seabolt & Clark, Denver, is in the toils. He was arrested on the charge of stealing a silver cornet from his employers. His companion, George King, was arrested as an accomplice.

—N. M. Crosby spent Thanksgiving in Des Moines, Ia., and, through the kindness of I. N. Rice, took a look through the Rice-Hinze piano factory, where he was agreeably surprised to find so well an arranged plant and the business in so promising a condition.

—F. P. Harbaugh & Co., of Chambersburg, Pa., are very active dealers who never permit an opportunity to pass to make a sale. They sell Behr Brothers & Co. pianos and also the well-known Fischer piano. They certainly make things lively in their neighborhood.

—The retail trade is nauseated with the continual puffery some of the piano manufacturers are getting in certain music trade papers. Ten dealers told us last week that their personal experience with some of the manufacturers does not fit the fulsome descriptions that are printed about them. That's what we think, too.

—H. C. Waite, of Cedar Rapids, Ia., has just discovered where some of his hard earned money has been finding an outlet, and the consequence is that one of his men has been locked up for misappropriating collections. Mr. Waite is arranging to settle for 30 cents cash on the dollar, and it is thought that the creditors will accept this offer.

—Lange & Minton, of Burlington, Ia., are a live music firm, doing trade in what may be called a complete music establishment. They carry everything in the line of musical merchandise, and their stock of pianos and organs runs to 50 instruments and over. They sell the Knabe, Chickering, Kränich & Bach, Gabler and Kroeger pianos, and the Wilcox & White and Packard organs. Good people these Lange & Mintons are!

—A young Japanese scientist, Dr. Tannaka, has read a paper before the Tonkünstler Verein, of Berlin, on a new system of "perfect mathematical tuning," which he claims to have elaborated. It is said to be founded on the discoveries of Helmholtz and Engel, and to exhibit these in a practical form. Papendieck gave a practical illustration of the system on a harmonium specially constructed by Johannes Kewitsch.—"Musical World."

—Messrs. H. Kleber & Brother, of Pittsburgh, Pa., continue to be the banner agents of Peck & Son, and they have sold within the past few weeks a particularly large number of the Opera pianos with the bric-a-brac top, an attractive novelty which every dealer should see. The retail business at the home warerooms of Peck & Son has grown to such proportions that they have taken additional warerooms in the corner building at Broadway and Forty-seventh-st., which they will open at an early date.

—The following named prominent churches have within the last year had organs built and placed by the M. P. Miller Organ Company, of Hagerstown, Md.:

First Lutheran Church, Columbus, Ohio, Reverend Kontz; First Baptist Church, Lewisburg, Pa., Reverend Judd; M. E. Church, Uhrichsville, Ohio, Reverend Huston; First Presbyterian Church, Sunbury, Pa.; Judge Rockefeller; Presbyterian Church, Chester, N. Y., Dr. Carpenter; First M. E. Church, Newcastle, Del., Reverend Herbert; First M. E. Church, Hayre de Grace, Md., Reverend Nickolson; University Church, Macedon, N. Y.; German Lutheran Church, Cumberland, Md.; G. L. Wellington; German Presbyterian Church, Scranton, Pa., Professor Lentz.

—Romaine Callender, an organist of Brantford, Ont., has recently invented what he calls a "consecutive combination action" for organs. It controls all the stops of any number of manuals as well as the pedal stops, the couplers and the mechanical stops throughout the instrument; it enables the organist to change at will and instantaneously the registration of his instrument without interrupting his playing, and without removing his hands from the keyboard, the change being effected by simply touching, with any disengaged finger, a horizontal rail which extends across each manual just over and back of the keys, and consequently within convenient and easy reach of the fingers, even while playing intricate passages. The different combinations of stops required are severally prepared beforehand in the order desired by the performer, who, by depressing the horizontal finger rail at the proper moment, successively calls into action the various registrations previously arranged.

—The Estey Organ Company have been sending organs recently to their branches, with Edison dynamos to furnish the motive power.

—A patent has been granted to R. B. Stone for an organ attachment No. 415,425; also to Stuart & Willard for a piano action, No. 415,426.

—Abe Havens has opened a music store at Manassas, N. J. He will try to do some insurance business in connection with his music business.

—James Kent, who has been running a music store at Marengo, Ia., for two years past, has closed out his stock and opened up at What Cheer, Ia.

—Mr. Henry Fischer, of J. & C. Fischer, who was on a trip to Virginia and Maryland, including also Washington, returned to the city on Saturday.

—W. H. Cundy, of Boston, burned out recently in the big Boston fire, is now at 10 Milk-st. He lost on music and music plates insured at 50 per cent. His loss was \$40,000.

—Shipments of new pianos from the Chickering factory at Boston during the week ending Saturday, December 7, amounted to 37 pianos, grands and uprights combined.

—Mrs. M. E. Partridge, of Claremont, N. H., is doing a fine trade in piano and organs. She is a lady well known in her vicinity and has a host of friends. She will succeed.

—Messrs. Jacob Brothers, like other makers of pianos of their grade, are over rushed with orders and are already contemplating the building of a large addition to their new factory in the early spring. Their instruments are worthy of their success.

—Messrs. Weser Brothers are doing an unprecedented business, turning out 60 pianos a week and are still behind orders. Mr. Weser informs us that as soon as the rush is over in the spring he intends building another large addition to his factory.

—In answer to an inquiry we will state that the organs sold by G. D. Herrick & Co., of Grand Rapids, Mich., with the stencil of their firm upon them, are not made by G. D. Herrick & Co., who are not organ manufacturers. The organs are made here in the East.

—Mr. Calvin Whitney, president of the A. B. Chase Company, of Norwalk, Ohio, who has been in town, has returned home. Mr. Wegman, of Wegman & Co., of Auburn, N. Y., and Mr. W. J. Dyer, of St. Paul, were in town on Monday. So was Mr. E. S. Payson, with the Emerson Piano Company, who left on Monday for the northern part of the State.

—The third upward step in the rapidly developing Edna Organ Works was taken last night, by the organization of a corporation, which will carry on the manufacture heretofore controlled by a simple copartnership. The capital stock of the Edna Organ Company is fixed at \$25,000, of which \$11,000 has been paid in, the shares being \$100 each. The directors are: P. F. Koontz, John Koontz, L. A. Koons, O. E. Young, J. T. Brown, E. A. Oberlin. Officers—president and treasurer, P. F. Koontz; vice-president and assistant superintendent, John Koontz; secretary, L. A. Koons; superintendent, J. T. Brown. The affairs of the company are now in such a condition that they believe that the promised assistance of the city should be extended either in the form of a donation or subscription to the capital stock.—"Massillon" Independent.

—Ella C. White, the Elmira music teacher, who was arrested in Chicago last week for forgery, was quite successful in securing money from many persons in and about Elmira. A dispatch from that city says: She boarded at one of the most fashionable houses and moved in good society. She always had plenty of money and was supposed to be reasonably wealthy. She pretended to be selling pianos for J. Greener, of this city, and had in her possession many notes, signed by persons to whom she said she had sold pianos. Upon these notes she had borrowed money from her fellow boarders and many of the shrewdest business men of the city. Among others from whom she thus obtained amounts ranging from \$100 to \$1,000 was Mrs. Hogan, a dressmaker, who boarded at the same house. Finally Mrs. Hogan became in need of money and pressed her for payment. It was then that the facts came out. The amount for which she had fleeced various people aggregated \$30,000. The money had been squandered in speculations in N. B. Wheeler's bucket shop. Some of the notes were forged with her father's name. He is an aged and respected resident of Susquehanna, and owned a house and lot in that city, which were seized by her creditors. She procured bail and soon afterward disappeared.

WANTED—An experienced retail salesman for warerooms on Fifth-ave. Must come well recommended and be willing to start at a reasonable salary. Address at once "Retail," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

POSITION WANTED—By a piano tuner of long experience in factory and wareroom, who has tools and material for all branches of the work. Seven years with present firm. Address "Practical," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

FOR SALE—First-class music store; fine, full stock of instruments. Situated in the centre of New York city. Long established. Stringed instruments and brass band instruments. Good paying trade, proved from the books, &c. Address "Music Store," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—Money wanted on collateral. The collateral is rent certificates, which will be transferred to the party loaning the money. Six per cent. clear. Address "Six," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—By a first-class Boston piano manufacturing firm, a first-class traveling salesman who is thoroughly au fait and understands the piano trade of the country at large. Address "Traveler," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

This is an unusually good opportunity for a good man who has had the proper schooling and experience. None other need apply.

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THE MANUFACTURE OF
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SPECIALTY
BUT ONE GRADE AND THAT THE HIGHEST.

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Late RAVEN &
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1789

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ORGANS
UNEQUALLED FOR
RAPIDITY OF ACTION
VOLUME AND SWEETNESS
OF TONE
SEND FOR A
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— OF —
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310 State Street.
Address all New York communications to the Manufacturer,
Brooklyn, N. Y.

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280 & 292 Fulton St.,
BROOKLYN, N. Y.

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CELEBRATED
WEAVER ORGANS
SEND FOR CATALOGUES
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Manufacturer of

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FACTORY: 159 AND 161 E. 136th ST.

JAMES BELLAK.

1129 Chestnut Street,
PHILADELPHIA, PA.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
236 STATE-ST.,
CHICAGO, December 7, 1889.

IT was, no doubt, a surprise to the trade to learn that Messrs. Lyon & Healy have taken the agency of the Knabe piano as their leading instrument. It was supposed that it was to be another—though no less popular—piano, and this leaves Messrs. Reed & Sons with no leading piano. It can be said to the credit of Messrs. Reed & Sons that they have placed the Knabe on a much better local footing than instruments of a similar prominence secured here. They sold each year a number which is creditable even to as old a house as theirs. There is only the best of feeling prevailing between all the parties to this transaction, Messrs. Reed & Sons merely remarking that they certainly can't blame the Knabes if they think they can sell more pianos by the change, and Messrs. Lyon & Healy being thoroughly satisfied with the reputation and method of handling which their new acquisition received at the hands of its late representatives.

Messrs. Lyon & Healy have engaged a well-known salesman, in addition to their present staff, who will take his position on or before January 1. Other changes of salesmen have been hinted at in these columns, but as no one seems to want it definitely stated yet we refrain from mentioning names.

The Florence Cabinet Company have received an order through Mr. F. G. Smith's Washington branch store for a very elegant music cabinet for the White House. We think it is pretty definitely settled that Mr. Jack Haynes will have the handling of these beautiful cabinets through at least the greater part of the territory he is now traveling.

Mr. M. J. Chase visited the city this week and stated that a site has been selected in Muskegon, Mich., upon which a factory will be built; he does not think they will give up their present factory in Grand Rapids, but run them both. Messrs. Chase Brothers have asked for a receiver in the Frees case in Dallas, Tex., and have enjoined the sale of the property held under the trust deeds, with good prospects of having their claims paid. They have already given very heavy bonds and will fight the case vigorously.

Mr. F. G. Smith, Jr., is on a Western trip and expected back in Chicago to-day. The manager of the branch here, Mr. James Hawxburst, is confined at home by illness.

If any manufacturer would like to engage a young man as

traveling salesman who is thoroughly posted on pianos and is reliable, this office can refer to one.

The retailers are not doing as much business as they anticipated at this season, though business cannot be said to be bad by any means, while the wholesalers are all behind on orders.

Aha! A Modern Piano Interview!

I.
Me.
Boodle.
A Piano.
A piano man.
Oh! the manufacturer.
He may have lots of boodle.
I, me, am literally boodleless.
Therefore I will write a puff for him.
But, of course, I know nothing about pianos.
That does not matter, neither does he.
What? And yet he manufactures!
Yes, and there is where I have him.
So I sit down before the man.
I talk loudly to him.
He listens to me.
The man is faint.
I am hungry.
The man.
The Boodle.
For me.
Boodle.
Me.
I.

Buffalo Trade.

"HOW is the sale of musical instruments at present?" is the question that was asked by an "Express" reporter at several of the leading music stores. The answers he received were nearly all substantially the same. Pianos are selling very briskly, and, as usual, they are at the head of the list of instruments as regards demand.

Next to the piano comes the guitar or banjo. That is to say, it is one or the other of these two instruments that finds favor next to the piano. It is pretty hard to tell which, for the same old rivalry that has existed between them for quite a number of years is not yet dead, and it is still a case of nip and tuck as to which shall hold first place in the esteem of the music lover. Perhaps you will ask: "Cannot the question be settled by determining which has the greater sale?" Well, yes, it could; but there's where the difficulty lies; it is almost impossible to ascertain the exact extent of their sale. Some of the dealers say that the guitar is in greater demand, others that the banjo is, and still others that the sale is about even. But as near as can be estimated the guitar has a little the best of its rival this year.

After the guitar and banjo, say the dealers, comes the zither, which is

having an unusually good sale. This instrument is very popular with the Germans and, it is said, is just finding favor with Americans.

The sale of the violin is, as it always is, steady and fair. The banjo and guitar are sold by fits and starts, as it were, one being more in demand than the other one year, and then the next year vice versa; but the violin continues the same, in point of sale, year after year.

Of all the string instruments, the poor, ill-fated mandolin, whose future looked so bright but a few short years ago, is most unfeelingly ignored. All the local dealers coincide in the assertion that there is practically no sale at all for this instrument, and its future, to all apparent indications, is as gloomy and undesirable as its present.

Of the wind instruments the cornet stands at the head for popularity, which is equivalent to saying it has the best sale. Flutes and piccolos are way behind, and their sale is snail like. Misery loves company, so if the mandolin is an ignored, lonely and dejected string instrument, it may find some consolation in the fact that the accordion is an equally ignored, lonely and dejected wind instrument.—Buffalo "Express."

Another Invention.

THIS NICKEL REALLY PRODUCES SOME KIND OF MUSIC.

MR. C. C. CLAWSON, of this city, the inventor of the automatic musical scale, which has proved to be a pronounced success, is out with another device in which there is a slot for nickels. It is a musical kaleidoscope, which can be seen and heard only by dropping a 5 cent piece in the slot. The kaleidoscopes are probably the largest and finest ever built in any quantity, and the music is furnished by loud and fine cylinders, such as are used in the highest class of music boxes. The case containing the kaleidoscope and musical apparatus is made of beveled plate glass, giving a view of the interior, and is mounted upon a handsome cabinet which contains the weight which operates the cylinder. The coins drop entirely through the case from the top, and following a curve in the tube strike against a simple lever, which releases the barrel of the music box and at the same time opens the shutter in the eye piece of the kaleidoscope. The shutter remains open and the music plays for half a minute or more, and meanwhile the drum at the end of the kaleidoscope turns slowly and the ever-changing picture is woven before the eye. Light is furnished by two elaborate student lamps attached to the end of the triangular case, and all that is necessary in running the device is a boy or man to keep the weight wound up and the lamps trimmed and burning.

The device is the property of the United States Machine and Invention Company, of 24 Hudson-st., New York, and the manufacture is steadily going on at Mr. H. T. Clawson's shop in Hackett-st., at the entrance to the Hedenburg Works. Mr. C. C. Clawson, the inventor, says that he is confident that the kaleidoscope will be a greater money getter than the musical scale, and that machine in some places gathers in \$25 a week. The first perfect kaleidoscope was shipped to the American Institute Fair on Friday, and 10 or 12 more are under way in the shop. The automatic scales are still in great demand and are being steadily manufactured. Since they came out the company has spent nearly \$10,000 for music boxes. Mr. H. T. Clawson, the father of the inventor, has greatly increased the facilities by enlarging the shop and putting in the finest tools to be obtained. The work of building the instruments is in part almost as exacting as watchmaking.—Newark "Call."

—The Wilcox & White Organ Company, of Meriden, have leased the glass factory, located near the organ works, for the purpose of putting some of their cabinet work into the addition.

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Extract from a Letter received from Mr. W. P. HANNA, of Melbourne, who represented the BEHR PIANO at the Exposition:

MELBOURNE, February 19, 1889.

I must compliment you on the way these two Pianos have stood this climate; they are in as perfect condition as when they left the factory, and they have been more exposed than any other Pianos in the Exhibition, and a good many of the other Pianos and Organs are much the worse for being in the building, or I may say for being in Australia. My place in the Exhibition was right against the side of the building, and the side and roof are of corrugated iron and the sun had full sweep on the side and roof of the building all the afternoon, and it was very like an oven a good part of the time, but it had not the least effect on the Pianos.

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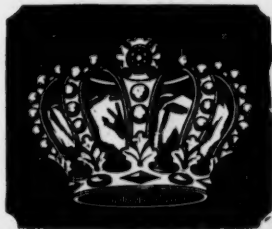
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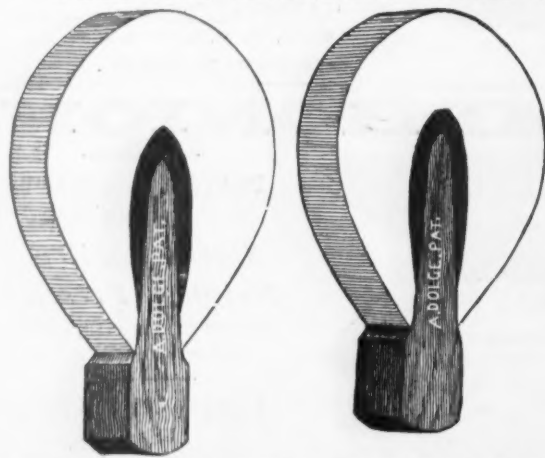
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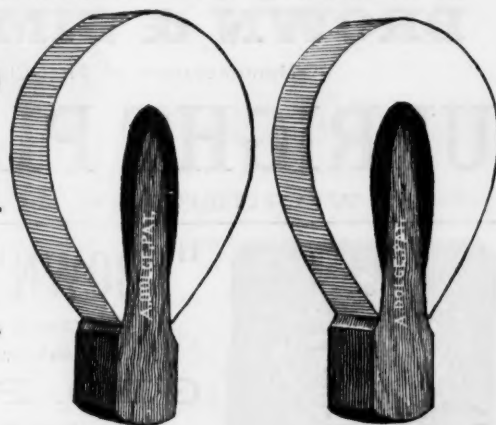
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